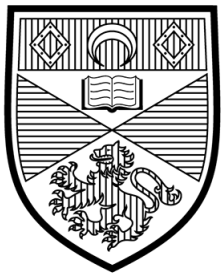
Re-imagining the Church as Patron: Towards a Theological Model For Faithful Church Arts Patronage

Sara Schumacher



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18 August 2014

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Abstract

To date, little academic research has been done on the theological influences undergirding the resurgence of contemporary church arts patronage practice, particularly within Scotland. This project is concerned to uncover not only how theological rationales of the arts inform church patronage but also how churches acting as patrons theologically articulate the reasons for their activity. Can theological rationales for the arts be discerned in contemporary church arts patronage practice? If so, what is their influence? If not, what is influencing church practice?

After a brief history of Western church arts patronage and definition of terms, Chapter One discusses the practical theology methodologies used, specifically the Critical Faithfulness model and the Four Voices method. Chapter Two analyses how theological rationales for the arts support and limit church patronage practice with focus on the Catholic, Evangelical Protestant and Reformed traditions.

In the first of two case study chapters, Chapter Three explores the patronage practice of Langside Parish Church, Glasgow, a Reformed Church of Scotland, and St Paul's and St George's, Edinburgh, an Evangelical Protestant church. Chapter Four considers the patronage of St Andrews Roman Catholic Cathedral, Glasgow and Old Saint Paul's Episcopal Church, Edinburgh, a church within the Anglo-Catholic tradition.

Chapter Five draws from the practice and theology to propose a theological model for best patronage practice, allowing for different definitions of 'faithful' church practice as defined by theological tradition. 'Best practice' leads to the flourishing of patron, artist, and congregation. After presenting the model, the discussion narrows to consider the nature of the relationship between artist and patron as found in theology and practice. It is argued that key to flourishing in church arts patronage is a dialogical, collaborative relationship between an artistically-inclined patron and a spiritually-sensitive artist with each participating from their strengths while aware of their weaknesses.

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Words cannot express how thankful I am for the support of my family throughout the past four years. Whether it was a flight home in order to rest, encouraging cards in the post, or the knowledge of their unconditional love regardless of the outcome, I could not have done this without them. I'm particularly grateful to my parents: To my dad, a man of great wisdom and insight, thank you for always helping me to keep things in perspective and providing the resources for me to finish this thesis well. To my mom, a talented visual artist who first introduced me to the topic of art in the church, thank you for modelling a life of servanthood as an artist within the church and giving me a deep foundation upon which I am able to do this work. I gladly take on the mantle.

Soli Deo gloria

CHAPTER ONE
Introduction: The Church as Patron to the Visual Arts

'That, for over a thousand years, the Church was the supreme patron of the arts is a commonplace.'[1]

It is uncontested that, historically, the Christian Church was the major patron to the visual arts.[2] While the Reformation and Counter-Reformation fundamentally altered the theological relationship between the Church-as-patron and the arts,[3] there is growing evidence of a modern-day resurgence of arts support within the Protestant and Catholic Church.[4] Once 'estranged',[5] the Church in the United Kingdom is once again acting as 'patron' to the visual arts; this phenomenon, particularly the relationship between theology and practice in this resurgence, is the focus of this thesis. I begin this project with a short historical survey of the Christian Church's patronage relationship with the arts in order to situate the contemporary resurgence in its historical context. Because this project is interested in patronage within the United Kingdom, specifically urban Scotland, this historical survey focuses on the Western Church as patron, specifically its Protestant and Roman Catholic iterations. Drawing on the work of art historians and theologians, this section traces the major points in the artist and church-as-patron relationship. When helpful, I also note developments in the patron-artist relationship outside of the Church, for, as we shall see, this also bears on contemporary church practice. I conclude with the definition of patronage that guided this project before discussing the research methodology used.

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[1] Kenneth Clark, "Dean Walter Hussey: A Tribute to His Patronage of the Arts," in *Chichester 900* (Chichester: Chichester Cathedral, 1975), 68.

[2] By visual, I mean works of art for which their primary means of reception is through the visual sense, i.e., painting, sculpture, etc. Unless otherwise stated, 'art' in this thesis refers to the visual.

[3] This change is self-evident in observation of church interiors. Sergiusz Michalski, *The Reformation and the Visual Arts: The Protestant Image Question in Western and Eastern Europe* (London: Routledge, 1993), xi.

[4] Also significant to resurgence in practice is growth of the academic field of theology and the arts, giving the dialogue scholarly rigour. See Gesa Elsbeth Thiessen, *Theological Aesthetics: A Reader* (London: SCM Press, 2004), 1. There has also been increased interest of patronage within art history, beginning with Francis Haskell's 1963 publication of *Patrons and Painters*. Prior to its publication, patronage 'was still regarded by many as ancillary to the core objectives of art history.' Louise Rice, "Francis Haskell—Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque, 1963," in *The Books That Shaped Art History: From Gombrich and Greenberg to Alpers and Krauss*, ed. Richard Shone and John-Paul Stonard (London: Thames & Hudson, 2013), 142, 148. For the recovery of patronage in art history, see David G. Wilkins and Rebecca L. Wilkins, "Introduction," in *The Search for a Patron in the Middle Ages and the Renaissance*, ed. David G. Wilkins and Rebecca L. Wilkins (Lampeter: Edwin Mellen Press, 1996), 1; Barry Lord and Gail Dexter Lord, *Artists, Patrons, and the Public: Why Culture Changes* (Lanham, MD: Altamira Press, 2010), 75; Tracy E. Cooper, "*Mecenatismo or Clientelismo?* The Character of Renaissance Patronage," in Wilkins and Wilkins, *Search for a Patron*, 20.

[5] Keith Walker, *Images or Idols?: The Place of Sacred Art in Churches Today* (Norwich: Canterbury Press, 1996), vii.

History of Church Arts Patronage Practice

While the presence and support of images in the early church is debated,[6] the preferential status accorded to the Church from 313 onwards gave Christianity greater cultural standing and freedom, leading to the proliferation of church buildings and works of art under the rule and patronage of Emperor Constantine and his successors.[7] Pagan Roman temples were re-purposed for Christian worship, such as the Pantheon in Rome and, basilicas, once Roman civic buildings, were constructed as Christian worship spaces.[8] The aesthetic quality of sacred art developed and improved as its patronage increased,[9] and through the support of Pope Gregory the Great (c540-604), art's ecclesial contribution was extended to and justified by its ability to teach the illiterate masses Christian truths.[10] The eighth and ninth centuries saw the first major institutional disputes over the visual in the Church, particularly in the East.[11] Questioning 'the appropriateness of images in the context of worship',[12] Eastern iconoclasts were concerned that veneration of images had become idolatry in practice,[13] a concern of a minority in the West as seen in the *Libri Carolini*.[14] While the West retained its support of images throughout the dispute, in the East the controversy was eventually resolved in favour of images. Believed to be necessary for Orthodox Christian

[6] The presence of art in the early church has been used to support both iconoclasm and iconodulism. In support of iconoclasm, John Calvin argues that for the first five hundred years of the church's history, 'Christian churches were completely free from visible representations.' John Calvin, *Institutes of the Christian Religion*, ed. John T. McNeill, trans. Ford Lewis Battles, 2 vols. (Philadelphia: The Westminster Press, 1960), I.11.13. In contrast, John Dillenberger argues that while the early church's relationship with visual art was complex, 'there is certainly no reason to assume, as has often been the case, that the Christian movement was originally aniconic.' John Dillenberger, *A Theology of Artistic Sensibilities: The Visual Arts and the Church* (New York: Crossroad, 1986), 10. See 3-20 for Dillenberger's argument for art in the early church. For a nuanced discussion on why there was little Christian art prior to 313, see Robin Margaret Jensen, *Understanding Early Christian Art* (London: Routledge, 2000), 8-31.

[7] Dillenberger, *Sensibilities*, 19-20; Jensen, *Early*, 13.

[8] An example is Santa Maria in Trastevere, Rome.

[9] Jensen, *Early*, 25.

[10] Gregory the Great, "Book XI, Letter 13," accessed 2 June 2014, http://www.newadvent.org/fathers/360211013.htm.

[11] While the Eastern Orthodox tradition has much to offer to this research, I have not considered this tradition for two reasons. First, their history with the arts is significantly different to the Protestant and Catholic and would require theological engagement that exceeds the scope of this project. Secondly, this tradition has not played a significant cultural or historical role in modern Scotland. For a discussion of an Orthodox theological understanding of the arts, see Leonid Ouspensky, *Theology of the Icon* (Crestwood, NY: Saint Vladimir's Seminary Press, 1992). In England, there is evidence of icons being installed in Anglican churches, such as Winchester Cathedral. See Stephen Stavrou, "Icons Commissioned for Anglican Churches," in *Contemporary Art in British Churches*, ed. Laura Moffat & Eileen Daly (London: Art & Christianity Enquiry, 2010), 49-57.

[12] John Lowden, *Early Christian & Byzantine Art* (London: Phaidon Press Limited, 1997), 147. Cf Dillenberger, *Sensibilities*, 57.

[13] See Patricia Karlin-Hayter, "Iconoclasm," in *The Oxford History of Byzantium*, ed. Cyril Mango (Oxford: Oxford University Press, 2002), 153-162.

[14] Henry Mayr-Harting, "Charlemagne as a Patron of Art" in *The Church and the Arts: Papers Read at the 1990 Summer Meeting and the 1991 Winter Meeting of the Ecclesiastical History Society*, ed. Diana Wood (Oxford: Blackwell Publishers, 1992), 48-50.

worship, the Incarnation provided theological justification. According to its major proponent, John of Damascus, because Christ, 'existing in the form of God', 'takes the form of a servant in substance and in stature…then you may draw His image and show it to anyone willing to gaze upon it.'[15] As will be discussed in greater length in subsequent chapters, this justification continues to be significant as contemporary Western theologians and clergy also appeal to it for theological support.

By the medieval period, while Christian piety and worship was visually-focused,[16] theological views on art in the church were not uniform. While Bernard of Clairvaux was critical of undue opulence,[17] for Abbot Suger, 'opulence became a vehicle for honoring God in new forms,'[18] demonstrated in the Gothic Basilica of Saint Denis. For Suger, beauty and splendour, particularly in the form of light, was not for its own sake; instead, through the material, the immaterial was mediated. Because Suger believed that 'by the grace of God, I can be transported from this inferior to that higher world in an anagogical manner,'[19] Gothic churches became characterised by soaring ceilings, pointed arches, and large stained glass windows. Beautiful vessels demonstrated the immense value of their contents: if God commanded vessels of gold in the Temple 'to collect the *blood of goats*…*how much more* must golden vessels, precious stones, and whatever is most valued among all created things, be laid out, with continual reverence and full devotion, for the reception of the *blood of Christ*!'[20]

While the contribution of the visual to the worship of God gave arts patronage theological justification, the growth of towns made it possible. Not only did towns mean a higher concentration of artisans in one place and thus a greater pool of available skills but also church arts patronage gave artisans opportunity to develop these skills and innovate as they practiced.[21] While this Church activity 'brought forth a class of highly gifted artists', 'it was the patron who took credit for the splendor of his church.'[22] An inscription on St Denis evidences this. About the church decoration, it states: 'For the

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[15] St John of Damascus, *On the Divine Images: Three Apologies against Those Who Attack the Divine Images*, trans. David Anderson (Crestwood, N.Y: St. Vladimir's Seminary Press, 1980), 18.
[16] Gregory's position on art in the church was also held in the medieval period. For his influence, see Veronica Sekules, *Medieval Art*, Oxford History of Art (Oxford: Oxford University Press, 2001), 3, 120; Herbert L. Kessler, "Gregory the Great and Image Theory in Northern Europe During the Twelfth and Thirteenth Centuries," in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. Conrad Rudolph (Oxford: Blackwell Publishing, 2006), 151; Beth Williamson, *Christian Art: A Very Short Introduction* (Oxford: Oxford University Press, 2004), 66-89; Dillenberger, *Sensibilities*, 35.
[17] Conrad Rudolph, *The "Things of Greater Importance": Bernard of Clairvaux's Apologia and the Medieval Attitude toward Art* (Philadelphia: University of Pennsylvania Press, 1990).
[18] Dillenberger, *Sensibilities*, 38.
[19] Abbot Suger, *Abbot Suger on the Abbey Church of St. Denis and Its Art Treasures*, trans. Erwin Panofsky, 2nd ed. (Princeton: Princeton University Press, 1946), 65.
[20] Ibid.
[21] William Anderson, *The Rise of the Gothic* (London: Hutchinson, 1985), 45-47.
[22] Frances Haskell, "Patronage," in *Encyclopedia of World Art* (New York: McGraw-Hill, 1959-68), 120.

splendor of the church that has fostered and exalted him, Suger has labored for the splendor of the church.'[23] Francis Haskell interprets Suger's patronage as being motivated by 'the desire to perpetuate his own fame.'[24] While this is a possible interpretation, it, I think, overlooks Abbot Suger's sense of theological responsibility not only to God and the Church but also to his worshippers and Catholic pilgrims in creating a space where one may 'travel, through the true lights, to the True Light where Christ is the true door.'[25] Suger's responsibility to God is further indicated in the following comment:

> As is found in [our] treatise about the consecration of this upper structure, we were mercifully deemed worthy—God helping and prospering us and our concerns—to bring so holy, so glorious, and so famous a structure to a good end…*For who am I*…that I should have presumed to begin so noble and pleasing an edifice.[26]

While mixed motivations surely existed, what is true about this period is influence, responsibility and renown remained with the church-as-patron while the (mostly anonymous) artist acted as an executor of the patron's idea.[27]

Moving into the Renaissance, art historians identify a fundamental shift in the conception of the artist that resulted in a transformed relationship between artist and patron. In contrast to the medieval 'artist' who understood himself as a craftsman, the Renaissance artist was elevated to that of a poet or philosopher, leading to 'a new independence of spirit; they [artists] claimed to be guided by their "genius," their inspiration.'[28] While 'artistic genius' would not emerge in full force until the end of the eighteenth century,[29] the attribution of 'artist' altered his or her societal status, a move important for conceptions of arts patronage. According to art historian Jill Burke, '[t]he term "art patronage" implies a relationship, not between purchaser and practitioner, but between enlightened individual and the development of visual art…Art patronage, as we understand it today, was a creation of the Renaissance.'[30] Marked by 'reciprocity of

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[23] Suger, *St. Denis*, 47.
[24] Haskell, "Patronage," 121.
[25] Suger, *St. Denis*, 47, 49.
[26] Ibid., 49.
[27] Haskell, "Patronage," 124.
[28] H. W. Janson, "The Birth of "Artistic License": The Dissatisfied Patron in the Early Renaissance," in *Patronage in the Renaissance*, ed. Guy Fitch Lytle and Stephen Orgel (Princeton: Princeton University Press, 1981), 344. For Vasari's attribution of 'genius' to Michelangelo, see Giorgio Vasari, *The Lives of the Artists*, trans. Julia Conaway Bondanella and Peter Bondanella (Oxford: Oxford University Press, 1998), 414-415.
[29] Haskell, "Patronage," 130.
[30] Jill Burke, *Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence* (University Park: Pennsylvania State University Press, 2004), 5, 189.

understanding' between each,[31] the working relationship between patron and artist was now 'a friendship of equals' rather than one of artist-client.[32] 'True friendship' bestowed 'virtue…ennobling a relationship that otherwise could be conceived as a mere commercial transaction.'[33] Rather than transactional, patronage became

> a more complex relationship in which one side, the patron, is expected to grant latitude to the other, the artist. By doing so, the "quality of the work" is ensured and the patron's part in the relationship in itself is accorded with a cultural reward over and above the material product of the transaction, the artwork.[34]

Further to this point, Patricia Simons argues against seeing the Renaissance artist-patron relationship as one of constant tension and working in opposition to one another and rather as one of 'trust and satisfaction'.[35]

The Church remained a significant patron during this time, and while this relationship has been depicted as detrimental to the artist's newfound freedom,[36] recent art historical scholarship argues that it is 'highly unlikely that the sculptors and painters felt the requirements specified in their commissions by the church…to be infringements of their artistic freedom.'[37] However, while the artist experienced freedom in the creation of the work,[38] specifications given by the patron were necessary because, as Burke explains, '[t]he patron had an obligation to maintain the liturgical function of the sacred space through endowing masses, and a responsibility toward church personnel.'[39] As in the medieval period, art continued to participate sacramentally in the worship of the Church, moving one 'to wonder at Christ's message.'[40] The Renaissance added an emphasis on the human: 'Humanity…understood itself as participating in and

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[31] B. B. Price, "The Effect of Patronage on the Intellectualization of Medieval Endeavors," in Wilkins and Wilkins, *Search for a Patron*, 6; Janson, "License," 345.
[32] Burke, *Changing*, 96; Bette Talvacchia, "Notes for a Job Description to Be Filed under "Court Artist"," in Wilkins and Wilkins, *Search for a Patron*, 181.
[33] Burke, *Changing*, 93.
[34] Ibid., 97.
[35] Patricia Simons, "Patronage in the Tornaquinci Chapel, Santa Maria Novella, Florence," in *Patronage, Art and Society in Renaissance Italy*, ed. F. W. Kent, Patricia Simons, and J. C. Eade (Oxford: Oxford University Press, 1987), 236.
[36] In *The Agony and the Ecstasy*, Raphael comments to Michelangelo that '[a]n artist will always be a servant…we are harlots peddling beauty at the doorsteps of the mighty.' Irving Stone and Philip Dunne, *The Agony and the Ecstasy*, directed by Carol Reed (Beverly Hills: Twentieth Century Fox Home Entertainment, 1965), DVD. For the view that commissions were oppressive and something from which the artist was set free as a new self-understanding emerged, see Arnold Hauser, *The Social History of Art*, vol. 1 (London: Routledge & Kegan Paul, 1951), 323.
[37] Meyer Schapiro, *Theory and Philosophy of Art: Style, Artist, and Society* (New York: George Braziller, 1994), 232.
[38] Haskell, "Patronage," 124-125.
[39] Burke, *Changing*, 105, 137.
[40] Brenda M. Bolton, "Advertise the Message: Images in Rome at the Turn of the Twelfth Century," in Wood, *Church and the Arts*, 123.

mirroring the creativity of God…God as their creative ground.'[41] As Jill Burke argues, '"[a]rt" was far from being solely for art's sake;'[42] rather, art was theologically bound to the church's liturgical activity.

While the Renaissance established a new kind of relationship between the patron and artist, the Reformation led to fundamental shift in the theological nature of this relationship. While there was variance in the extent to which theological beliefs made church arts patronage unfaithful church practice with Luther taking a more sympathetic stance towards art than someone like Calvin,[43] 'the most obvious consequence of a Reformed Reformation for the livelihoods of painters and sculptors was the virtual disappearance of ecclesiastical patronage.'[44] The concurrent Counter-Reformation also changed Roman Catholic arts patronage. While Roman Catholic commissions increased during this time,[45] according to Haskell, '[t]he enormous freedom that certain artists had attained during the Renaissance…was now restricted and attempts were made, even if only sporadically, to impose a uniform iconography…it is quite clear that control over the artist was tightened.'[46] More recent scholarship convincingly argues that the patron-artist relationship was more complex, even suggesting that, counter to Haskell, a form of "negotiation" (rather than 'imposition') existed between artist and patron about the work being created for the church space.[47] While it is perhaps more accurate to state 'freedom' took another form than what was experienced in the Renaissance, institutional 'control' and censorship of the Church did increase after the Council of Trent, an example being the establishment of the *Index Librorum Prohibitorum* to censure heretical writing. While heretical writing was censured, art was given continued 'freedom' of sorts when the Church rejected the

[41] Dillenberger, *Sensibilities*, 44.
[42] Burke, *Changing*, 189. Cf Schapiro, *Theory*, 233. Schapiro argues that while there are cases of 'undemanding [Renaissance] patrons', they are very rare.
[43] For Luther's position, see Michalski, *Reformation*, 1-42. Calvin's view towards art in the church is further considered in Chapter Two.
[44] Philip Benedict, "Calvinism as a Culture? Preliminary Remarks on Calvinism and the Visual Arts," in *Seeing Beyond the Word: Visual Arts and the Calvinist Tradition*, ed. Paul Corby Finney (Grand Rapids: Eerdmans, 1999), 39. Both art and church historians affirm this change. See Paul Binski and Christopher F. Black, "Patronage," *The Oxford Companion to Western Art*, 4 March 2014, http://www.oxfordartonline.com/subscriber/article/opr/t118/e1998; Dillenberger, *Sensibilities*, 90; Werner L. Gundersheimer, "Patronage in the Renaissance: An Exploratory Approach," in Lytle and Orgel, *Patronage*, 9; Haskell, "Patronage," 125. Exceptions include the patronage of Lucas Cranach the Elder for an altarpiece in Wittenberg. See William A. Dyrness, *Reformed Theology and Visual Culture: The Protestant Imagination from Calvin to Edwards* (Cambridge: Cambridge University Press, 2004), 55.
[45] Binski and Black, "Patronage"; Dillenberger, *Sensibilities*, 81; Haskell, "Patronage," 125; John W. O'Malley, "Trent, Sacred Images, and Catholics' Sense of the Sensuous," in *The Sensuous in the Counter-Reformation Church*, ed. Marcia B. Hall and Tracy E. Cooper (Cambridge: Cambridge University Press, 2013), 28.
[46] Haskell, "Patronage," 125.
[47] Marcia B. Hall, "Introduction," in Hall and Cooper, *Sensuous*, 4-6.

proposal for a similar *Index* for images.[48] While restrictions were in place, such as concerns for nudity and licentiousness in works, Trent's continued affirmation of sacred images supported the development of the sensuous and dramatic Baroque style of art.[49]

Outside of the Church, the seventeenth century saw the rise of the art collector and art exhibition.[50] Both of these developments further changed the relationship between artist and patron. Independent collectors meant artists could set up their own studios and create works from their own inspiration rather than wait for a commission. Further, Haskell argues it was during this time that artists, such as Salvator Rosa, started to reject the patronage system:

> Such an attitude struck at the very roots of established practice, for it denied the patron that control (and still more, that assurance of results) which he had always expected. The way was in fact open to the complete breakdown of traditional patronage that occurred with the advent of the romantics.[51]

As papal power declined in the eighteenth century, patronage underwent a further shift: the patron began to serve the artist. This 'new type of patron', exemplified by Pierre Crozat, was one

> who devoted most of his life to collecting and patronage… Crozat showed a sympathetic understanding of the special talents of the artists whom he cultivated. He was able to introduce them to the particular masterpieces from his own collection that would encourage their development. With his friends and clients, he could make artistic reputations…Crozat organized weekly meetings at which scholars, amateurs, and artists looked at his collections and discussed them. Probably for the first time the artist met his clients, his critics, and his protector on equal terms.[52]

While Burke identifies equality between patron and artist in the Renaissance, the Romantic notion of the artist as genius, led to, in Haskell's opinion, a breakdown of the 'old system of patronage' by the nineteenth century.[53] '[A]s the artist placed more and more value on his own independence and originality', '[p]atronage in the old sense of dictation to or collaboration with the artist was by now out of the question, and from the

[48] Opher Mansour, "Censure and Censorship in Rome, C. 1600: The Visitation of Clement VIII and the Visual Arts," in Hall and Cooper, *Sensuous*, 153-155.
[49] Examples include Bernini's *St Teresa in Ecstasy* and his 'arms' of St Peter's Square, 'likened…to the embrace of a protective female.' Robert Harbison, *Reflections on Baroque* (London: Reaktion Books, 2000), 1.
[50] Haskell, "Patronage," 126-127.
[51] Ibid., 127.
[52] Ibid., 129.
[53] Ibid., 130.

19th century onward the term "patron" generally meant little more than a collector of contemporary work.'[54] Rather than equal to, the artist was now 'over' the patron.

Whereas outside the church the nature of patronage had shifted, within the church, the effects of the Reformation had, in several traditions, meant little to no engagement, an important exception being the Oxford Movement that helped spawn Gothic Revival architecture and art.[55] At the start of the twentieth century, a diminished relationship between Church and visual art was not limited to Protestantism, for 'even the Roman Catholic Church, which historically was such a patron of the arts, has done little in that direction.'[56] Further, when patronage had occurred, Father Marie-Alain Couturier, the leading twentieth-century Roman Catholic patron of religious art, observed the quality of the work as poor. He writes: 'One after another the great men were bypassed in favor of secondary talents, then of third-raters, then of quacks, then of hucksters,' leading to poor quality monuments and churches. According to Couturier, 'the responsible ecclesiastical circles…*no longer knew* who the real masters were.'[57] According to Keith Walker, former Canon of Winchester Cathedral, the same is true for English Christianity:

> By the time we come to the twentieth century there is estrangement. The break with historicism and the academic tradition occasioned by the Impressionists, Post-Impressionists, Fauvists, Cubists and all who followed them, seemed to have left the Church stranded. An educational system with little emphasis on the visual arts and an incipient [sic] Protestantism rendered the Anglican clergy unable to respond easily to the radical movements in visual art.[58]

While Meyer Schapiro agrees that important developments in art during this time 'took place outside the religious sphere,'[59] the Church faced a challenge with art not known previously. Because art 'was a challenge to the primacy of religion in spiritual, moral, and social matters', the Church now had to consider the theological implications of introducing 'into religious thinking and feeling secular values and conceptions that were

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[54] Ibid., 131-132.
[55] A good example is the architecture of Augustus Charles Welby Pugin who designed St Giles Catholic Church in Cheadle. See William Lyons, *Pugin: God's Own Architect*, directed by David Johnson (London: BBC, 19 January 2012), Documentary.
[56] Dillenberger, *Sensibilities*, 207.
[57] M. A. Couturier, *Sacred Art* (Austin: University of Texas Press, 1989), 34. Couturier attributes this to: the secularisation of Europe and withdrawal of Church from society, thus alienating artists; the decline of clerical cultural engagement leading to ignorance; the influence of the Academy on clergy; and the rapid change of art styles. Ibid., 34-35.
[58] Walker, *Images*, 44. Rather than incipient, I think he meant insipid.
[59] Meyer Schapiro, *Worldview in Painting: Art and Society: Selected Papers* (New York: George Braziller, 1999), 188.

judged incompatible with basic religious beliefs.'[60] While modern artists were engaging in spiritual subject matter,[61] according to John Dillenberger, artists 'expressed an art no longer nourished by the vital beliefs of a religious community.'[62]

In the midst of these challenges, by the mid-twentieth century, one finds renewed interest in the visual arts and its patronage within the English Church,[63] particularly by Anglican clergy such as Bishop George Bell and Dean Walter Hussey and the networks of artists they developed.[64] Bell, Bishop of Chichester from 1929-1958, attributes the 'gulf between the Church and the artist' partly to a 'lack of vision on the part of churchmen.'[65] This conviction, as well as 'deep admiration for the artist,'[66] led to his patronage of both the dramatic and visual arts, including commissioning Hans Feibusch for a mural in St Wilfrid's Church, Brighton. In 1944, Bell gathered artists such as T.S. Eliot, Dorothy L. Sayers and Henry Moore to discuss how to increase the presence of modern art in the church.[67] At the gathering, it was not only agreed 'that the Church should use the artists fearlessly' but the nature of the artist-patron relationship was also indicated. Bell states: 'The Church should dictate the subject-matter and the artist the style, while 'artistic tact' should be employed in matching the form of modern art to what congregations would accept and approve.'[68] Resonating with the Renaissance patronage relationship described earlier, Bell was also committed to artistic freedom and recognised the challenge of preserving this in the context of church patronage. For Bell, '[u]nless the Church is to be sterile in the fostering of creative art, it must be prepared to trust its chosen artists to begin their work and carry it through to the end.'[69] Church arts patronage marked by trust for the artist was not only important for church art but also for society; ministering through the two World Wars, Bell believed that

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[60] Ibid.
[61] See Kathleen Powers Erickson, *At Eternity's Gate: The Spiritual Vision of Vincent Van Gogh* (Grand Rapids: W.B. Eerdmans, 1998); Wassily Kandinsky, *Concerning the Spiritual in Art*, trans. Michael Sadleir (New York: Dover Publications, 1977).
[62] Dillenberger, *Sensibilities*, 116.
[63] This is partly pragmatic due to the destruction after World War II, Coventry Cathedral being an example. Marchita Mauck, "Visual Arts," in *The Oxford History of Christian Worship*, ed. Geoffrey Wainwright and Karen B. Westerfield Tucker (Oxford: Oxford University Press, 2006), 832-833.
[64] Peter Webster, "The 'Revival' in the Visual Arts in the Church of England, C.1935-C.1956," in *Revival and Resurgence in Christian History: Papers Read at the 2006 Summer Meeting and the 2007 Winter Meeting of the Ecclesiastical History Society*, ed. Kate Cooper and Jeremy Gregory (Woodbridge: Boydell Press, 2008), 297. A further example is the Methodist Art Collection, containing works by artists such as Eric Gill, Georges Rouault, and Graham Sutherland. See Roger Wollen, *Catalogue of the Methodist Church Collection of Modern Christian Art* (Oxford: Alden Press, 2003), 1. In 2011, the Collection was exhibited at New College, Edinburgh as part of the *Shadows of the Divine* exhibition.
[65] George K. Bell, "The Church and the Artist," *The Studio* 124, no. 594 (1942): 81.
[66] Ibid.
[67] Ronald C. D. Jasper, *George Bell—Bishop of Chichester* (London: Oxford University Press, 1967), 129-130.
[68] Ibid., 130. Cf Walker, *Images*, 50.
[69] Quoted in Jasper, *Bell*, 133.

society could be regenerated if the artist and Church-as-patron worked together.[70]

Towards the end of his time as bishop, Bell 'further elevated the cause of art in the Church' by sponsoring the installation of Walter Hussey as Dean of Chichester Cathedral.[71] As Dean, Walter Hussey commissioned and installed permanent works of art by Marc Chagall, John Piper and Graham Sutherland. However, he is perhaps best known for his earlier patronage while at St Matthew's Northampton, a church described as a 'centre of a small renaissance of religious art.'[72] A self-proclaimed lover of art,[73] in rhetoric similar to Bell's, Hussey was also concerned for the relationship between the artist and Church: 'How sad it was, I felt, that the arts had become largely divorced from the Church: sad because artists think and meditate a lot and are in the broadest sense of the word religious.'[74] Also in line with Bell, Hussey's concern for and commitment to the arts led to direct patronage action, particularly the installation of Henry Moore's *Madonna and Child* sculpture and Graham Sutherland's *Crucifixion,* well-documented in Hussey's memoir, *Patron of Art.*[75] Again, in line with Bell, for Hussey, '[a] revived association between the Church and the best in Art would, I believe, be of great benefit to both parties.'[76] While Hussey has received criticism for his lack of theological thinking about the arts,[77] his patronage activity seemed exemplary,[78] part evidenced by the great esteem held for him by the artists he patronized. Sutherland writes to Hussey:

> If there is credit in the air, it should settle on you - one of the small company which has sustained and encouraged over the years. *Particularly* to you who have been such an understanding and wise patron -- bringing into the world again the old relationship of patron and painter, to say nothing of offering my work which has played a big part in widening my vision.[79]

The vision of Bell and Hussey has, to an extent, become realised in the twenty-first century: across traditions, the Church in the United Kingdom has re-engaged as

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[70] Bell, "Church," 81. Hans Feibusch also argues the broken relationship between artist and Church is detrimental to both. See Hans Feibusch, *Mural Painting* (London: Adam and Charles Black, 1946), 89, 92.
[71] Walker, *Images*, 53.
[72] *Oxford Dictionary of National Biography*, s.v. "Hussey, (John) Walter Atherton," accessed 29 June 2014, http://www.oxforddnb.com/view/article/41999.
[73] Walter Hussey, *Patron of Art: The Revival of a Great Tradition among Artists* (London: Weidenfeld and Nicholson, 1985), 3; Garth Turner, "Aesthete, Impressario, and Indomitable Persuader: Walter Hussey at St Matthew's, Northampton, and Chichester Cathedral," in Wood, *Church and the Arts*, 523.
[74] Hussey, *Patron*, 3.
[75] Ibid. Cf Graham Howes, *The Art of the Sacred: An Introduction to the Aesthetics of Art and Belief* (London: I. B. Tauris, 2007).
[76] Walter Hussey, "A Churchman Discusses Art in the Church," *The Studio* 138, no. 676 (1949): 95.
[77] Turner, "Aesthete," 534-535. Walker, a colleague of Hussey, concurs. Walker, *Images*, 53.
[78] Clark, "Hussey," 69; Walker, *Images*, 53.
[79] Hussey, *Patron*, 105. In contrast to Bell, Webster characterises Hussey's patronage as 'highly personal level, becoming on several occasions a friend and confidante to those he commissioned.' See Webster, "Revival," 302.

patron to the arts, a resurgence identified by a number of sources, both Christian and secular. While Art+Christianity Enquiry, 'the leading UK organisation in the field of visual art and religion',[80] has observed 'over the last 20 years…something of a renaissance of commissioned art for churches and cathedrals in this country' with 'many important artists…once again creating art for church spaces',[81] the international press has also noticed and reported on the phenomenon. In 2010, The Times [UK] reported on the recent 'flurry of contemporary art commissions in churches,' while the New York Times, in a 2007 article, asked, 'Do all these new installations herald a renaissance in religious art?'.[82] This 'renaissance' is demonstrated by the installation of work by internationally-renowned artists such as Tracey Emin (Liverpool Cathedral),[83] Bill Viola (St Pauls Cathedral),[84] Antony Gormley (Winchester Cathedral),[85] and Paula Rego (Durham Cathedral).[86] While cathedrals are a unique historical and cultural venue,[87] there is also increased interest at the parish level. In 2010, the Church of England launched 'Commissioning New Art for Churches: A Guide for Parishes and Artists', offering a £10,000 prize to the parish church that demonstrated best implementation of the guidelines.[88] In addition to installing works of visual art in and around their space,[89] churches have also incorporated the visual arts in their worship practice.[90]

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[80] "ACE Home Page," accessed 7 June 2014, http://acetrust.org/.

[81] Laura Moffat, "Introduction," in Moffat and Daly, *Contemporary*, 7; Paul Bayley, "Contemporary Art & Church Commissions: Boom or Bust?," in ibid., 9; Tom Devonshire Jones and Graham Howes, *English Cathedrals and the Visual Arts: Patronage, Policies and Provision 2005* (London: Art & Christianity Enquiry, 2005), 1.

[82] Rachel Campbell-Johnston, "Let's Get Artists in Our Churches," *The Times* (UK), 2 April 2010, http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/visual_arts/article7084421.ece; Valerie Gladstone,
"European Artists Return to Church," *The New York Times*, 15 July 2007, http://www.nytimes.com/2007/07/15/travel/15journeys.html?_r=1&.

[83] Liverpool Cathedral, "Art in the Cathedral," accessed 15 March 2011, http://www.liverpoolcathedral.org.uk/about/art-in-the-cathedral.aspx.

[84] St Paul's Cathedral, "Bill Viola - Martyrs," accessed 19 June 2014, http://www.stpauls.co.uk/Bill-Viola-Martyrs.

[85] Winchester Cathedral, "Antony Gormley Sound II," accessed 9 June 2014, http://winchester-cathedral.org.uk/gallery/antony-gormley-sound-ii/.

[86] Art+Christianity Enquiry, "St Margaret," accessed 19 June 2014, http://acetrust.org/ecclesiart/artworks/st-margaret.

[87] Cathedrals also operate under their own advisory system, as described in Jones and Howes, *English*, 8-9.

[88] Church of England, "£10,000 Prize for Commissioning New Art for Parish Churches," news release, 18 January 2012, http://www.churchofengland.org/media-centre/news/2012/01/%C2%A310,000-prize-for-commissioning-new-art-for-parish-churches.aspx.

[89] For a comprehensive list of churches that have installed works of art, see Art+Christianity Enquiry, "Ecclesiart," accessed 6 March 2014, http://acetrust.org/ecclesiart. For a further evangelical example at St Paul's Hammersmith (London), see Charlie Mackesy, "St Pauls Church Hammersmith Triptych," accessed 6 March 2014, http://charliemackesy.com/paintings/_jmp8815.jpg.php.

[90] Hillsong London meets in a West End theatre space and includes dancers, images on screen, videos, and dramatic performances in their Sunday services. See Hillsong, "Hillsong London," accessed 5 August 2014, http://hillsong.com/london.

While a majority of research on this resurgence in the United Kingdom has been focused on activity within England,[91] Scotland is not without its own 'renaissance'.[92] The lack of a Cathedral system akin to the English one as well as a divergent historical and theological relationship with the arts has meant the Scottish resurgence has tended to be more localised and thus more diffuse. While the historical and theological context will be discussed in more depth in later chapters of this thesis, a list of examples to demonstrate a corresponding resurgence will suffice. In the last fifteen years, permanent work installed in ecclesial places has included: *The Millennium Window* by John K. Clark (Glasgow Cathedral, 1999);[93] *The Paolozzi Window* by Eduardo Paolozzi (St Mary's Episcopal Cathedral, Edinburgh, 2005);[94] and a Holy Table designed by Luke Hughes (St Giles' Cathedral, Edinburgh, 2011).[95] There are also examples of engagement with temporary expressions of art. In Glasgow, St Silas hosted the Cornerstone Arts Festival, 'an opportunity to celebrate Christ through the arts, and a chance to explore what might be gained by allowing our imaginations to soar.'[96] In Edinburgh, St John's Episcopal Church invites artists to contribute to a public mural mounted on the outside of the building, facing Princes Street,[97] St James Leith has used participatory art to transform their worship space for liturgical seasons,[98] and Greyfriars Tolbooth and Highland Kirk semi-regularly hosts Nitekirk, a late night contemplative service that utilizes the arts for worship.[99] Outside of Edinburgh and Glasgow, St Peter's Free Church, Dundee, through their SOLAS Centre, regularly host art exhibitions in their church space,[100] and St Andrew's Parish Church, Bo'ness actively supports the digital arts and

[91] The most comprehensive amount of research thus far has been by Art+Christianity Enquiry's *Ecclesiart* project. Of the sixty-six pieces listed, only three are in Scotland.

[92] While beyond this project's scope, the context of church activity is Scottish cultural activity, particularly recent national level decisions. In 2012, Creative Scotland, launched a 10-year vision with an aims for Scotland to become one of the world's most creative nations. See Creative Scotland, "The 10-Year Plan," accessed 28 February 2014, http://www.creativescotland.com/what-we-do/the-10-year-plan. Further, the Scottish National Party attests to an arts renaissance within Scottish society, making the arts a priority for an independent Scotland. See Scottish National Party, "Culture and Arts," accessed 28 February 2014, http://www.snp.org/vision/creative-scotland/culture-and-arts.

[93] Glasgow Cathedral, "The Millennium Window," accessed 9 June 2014, http://www.glasgowcathedral.org/the-millennium-window/.

[94] St Mary's Cathedral, "A Tour of the Cathedral," accessed 9 June 2014, http://www.cathedral.net/about/a-tour-of-the-cathedral/inside-the-cathedral/.

[95] St Giles' Cathedral, "The Holy Table," accessed 9 June 2014, http://www.stgilescathedral.org.uk/history/architecture/HolyTable.html.

[96] This festival is documented in Fiona Bond, *The Arts in Your Church: A Practical Guide* (Carlisle: Piquant, 2001), 59-63. For quote, see page 62.

[97] St John's Episcopal Church, "Murals," accessed 9 June 2014, http://www.stjohns-edinburgh.org.uk/mission/murals.html.

[98] See Sara Schumacher, "From Artist to Participant to Artist: An Assessment of Participatory Art in the Life of the Church" (M.Litt Dissertation, University of St Andrews, 2010), 23-30.

[99] Greyfriars Kirk, "Nitekirk," accessed 9 June 2014, http://www.greyfriarskirk.com/nitekirk.

[100] The most recent exhibition was held November 2013. See SOLAS, "Morphe Arts Exhibit November 2013," accessed 21 February 2014, http://www.solas-cpc.org/events/morphe-arts-exhibit-november-2013/.

media within their church, specifically in their establishment of Sanctuary First and Sanctus Media.[101]

In the midst of this resurgence, what is the nature of the relationship between the church-as-patron and the artist? To what extent does a church's theology of the arts bear on this relationship? In an exploration of theology and practice, might one find resources for a flourishing patronage relationship? Using methods of practical theology, this thesis considers not only the extent to which a theology of the arts bears on contemporary church patronage practice but also explores, through case studies, what contemporary practice reveals about theological thinking and wider church activity.

Definitions and Methodology

Church Arts Patronage Defined

For this thesis, I define church arts patronage as *a relationship between artist and patron for the propagation of works of art to serve the purposes of the church space*. While it is not uncommon to locate the definition of patronage in the action,[102] what varies within art historical understanding is the nature of the patron's practice towards the artist.[103] Some patrons are viewed to be self-seeking, using the artist for their own gains;[104] others are viewed to be benevolent protectors who cared for their artists as friends or even family.[105] While characteristics of patronage might differ, patronage is first and foremost a **relationship** between persons, resisting the reduction of patronage to purely an economic transaction. Conceiving of patronage in this way has both historical and modern resonances. Already discussed at length, Burke describes Renaissance patronage as 'a long-term relationship of mutual benefit between two parties, rather than simply the purchaser of a painting or sculpture,'[106] a definition that Daniel A. Siedell applies to the modern-day. He argues that patronage 'does not limit the role of

[101] Sanctuary First is a website that provides daily prayers, Bible readings, and video podcasts; it also organises monthly worship services across the country. St Andrew's Parish Church, "Sanctuary First," accessed 21 February 2014, http://www.standonline.org.uk/church/view/C73. Sanctus Media not only services the church through live streaming of worship services but also provides digital services for the non-profit and church sector. Sanctus Media, "Sanctus Media," accessed 21 February 2014, http://www.sanctusmedia.com/.

[102] For example, patronage is defined as 'the action of a patron in using money or influence to advance the interests of a person, cause, art, etc' in *Oxford English Dictionary online*, s.v. "Patronage, N.," accessed 28 June 2014, http://www.oed.com/view/Entry/138931?rskey=T7r9Z9&result=1&isAdvanced=false.

[103] Binski and Black, "Patronage".

[104] Gundersheimer, "Patronage," 12.

[105] For the familial character of patronage, see Binski and Black, "Patronage". Margorie Garber links the action of patronage with its etymological roots. The Latin *patronus*, meaning 'protector of clients' and 'advocate or defender', is the basis of her definition of patron as 'one who takes under his favor and protection, or lends his influential support to advance the interests of, some person, cause, institution, art or undertaking.' Marjorie B. Garber, *Patronizing the Arts* (Princeton: Princeton University Press, 2008), 2.

[106] Burke, *Changing*, 5-6.

the patron to a check-writer, one who simply offers financial means for this or that artist to pay for this or that project.'[107]

While it is often the case that patrons do pay artists for their work, patronage requires something more by definition, specifically a relationship that gives the patron some kind of influence in the creation of the work of art. For example, during the medieval period, pilgrimage practice would provide finances for works of art but with no influence over the outcome of the work, the pilgrims were simply funders rather than patrons.[108] In modern times, Walter Hussey included a collection box in St Matthews, Northampton where congregants could donate money specifically towards the commissioning of new works of art for the church. While the congregants provided funding, Hussey is considered to be the patron because of the relationship he had with the artist and his influence towards the creation of the work of art. This sentiment passes to the contemporary period. In 2012, *The Huffington Post* published an article celebrating the patronage activity of Priscilla Dewey Houghton and ends with the assertion: 'Let's continue to chase the "sustenance" that money can buy, but let's not overlook the fact that patronage is first and foremost a relationship. And it goes both ways.'[109] Siedell continues his definition cited above with the following: 'The patron provides creative space for the artist to work without some of the financial pressures that are the fuel that runs the art world engine, but this space also allows for honest conversations between patron and artist and the development of a community of honest feedback.'[110]

Returning to the definition at hand, arts patronage, as a relationship, requires both an **artist** and a **patron**, each playing their part towards **the propagation of works of art.** While Burke argues that one is reliant on the other for definition,[111] Barry Lord and Gail Dexter Lord argue 'the artist or artisan is dependent on a source of patronage to continue producing works of art.'[112] For Lord & Lord, patronage is '*any way in which artists are supported so that they can produce more works of art.*'[113] When conceived as 'foremost a relationship', emphasis is not only on the art object produced but also on the artist-as-person with 'ideal' patronage described as holistic and as a 'sense of obligation for the artist's welfare on the part of the patron, regardless of his interest in obtaining a

[107] Daniel A. Siedell, "Re-Imagining Patronage," *patheos*, 18 December 2012, http://www.patheos.com/blogs/cultivare/2012/12/re-imagining-art-patronage/.
[108] Barbara Arciszewska, "The Church of Sint Jan in 's-Hertogenbosch: Defining the Boundaries of Patronage in Late Medieval Netherlandish Architecture," in Wilkins and Wilkins, *Search for a Patron*, 86.
[109] Anna Deavere Smith, "Grace, Love, Courage: On Art, Artists and Patronage," *Huffpost Arts & Culture*, 16 July 2012, http://www.huffingtonpost.com/anna-deavere-smith/grace-love-courage-on-art_b_1678028.html.
[110] Siedell, "Re-Imagining Patronage."
[111] Burke, *Changing*, 5.
[112] Lord and Lord, *Artists*, 49.
[113] Ibid., 47.

particular work of art.'[114] Similarly, Houghton's patronage is lauded as exemplary because she is '[n]ot just a patron of "the" arts, but of artists.'[115] In my opinion, this relationship described, while supportive, is too nebulous in what actually constitutes 'patronage'; that being said, it rightly corrects the artist being reduced to an instrument for producing art, thus making patronage more fully human.

The final clause in the definition, **to serve the purposes of the church space**, adds a constraint not always found in conceptions of modern-day arts patronage. Contemporary definitions tend to emphasise freedom given to the artist in the act of patronage. Returning to Siedell's definition, he concludes '[p]atronage can thus provide the freedom that allows an artist not to have to make work for an exhibition at her gallery for the sole purpose of generating sales. *Patronage allows her the freedom to say, no.*'[116] This freedom given to the artist by the patron is further demonstrated by Roberta Ahmanson's description of her relationship with an artist she has recently patronised. She states: 'If you ask Albert [Paley] to do it, that's about the end of it. Because Albert will do what Albert does. And if you don't like what Albert does, well then, you shouldn't have asked him.'[117] While consistent with the modern view of the autonomous artist, this understanding of the patron-artist relationship is counter to the historical relationship between artist and church-as-patron already discussed. Because art served a liturgical function in the church, an active patron was necessary so that the work functioned faithfully within the space. While it would be insufficient simply to appropriate pre-Reformation practice to a modern-day context, it is equally problematic to adopt uncritically a model of patronage based on the assumption of artistic autonomy. As will be discussed at length in this thesis, church arts patronage has a telos that is not found in other forms of arts patronage, a telos that is not only shaped by theological beliefs but also shapes the nature of the patronage relationship.

Research Methodology

This thesis assumes, together with practical theology,[118] that there is a link between theology and church practice: as one changes, so does the other.[119] While a church might

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[114] Haskell, "Patronage," 118.

[115] Smith, "Grace." Similarly, Phil and Shelley Aarons are deemed exemplary because they open up their home to artists, 'giving artists air miles, feeding them.' See Linda Yablonsky, "10. Pick Your Artists and Stick with Them," *New York Magazine*, 22 April 2012, http://nymag.com/arts/art/rules/pick-your-artists-2012-4/.

[116] Siedell, "Re-Imagining Patronage."

[117] Roberta Ahmanson, "By what means?" (lecture, IAM Encounter, The Great Hall and Cooper Union, New York, NY, 4-6 March 2010).

[118] Duncan B. Forrester, ed. *Theology and Practice* (London: Epworth Press, 1990), 5; John Swinton and Harriet Mowat, *Practical Theology and Qualitative Research* (London: SCM Press, 2006), v. See also James Woodward and Stephen Pattison, eds., *The Blackwell Reader in Pastoral and Practical Theology* (Oxford: Blackwell Publishers, 1999), 6.

not always be able to articulate clearly the relationship between its theology and practice, what a church believes, its 'normative' theology, defines what is considered 'faithful' practice in the church. 'Faithful' practice, an integrity between theology and action, is, I contend, that for which the church strives.[120] While academic theology has tended to emphasise theory over practice,[121] practical experience, especially if it conflicts with current thinking, raises new questions and challenges conventions, leading to new ways of thought and thus doing things.[122] Additionally, practice is, as practical theologians John Swinton and Harriet Mowat assert, 'performative of particular beliefs…[that] go unnoticed until they are complexified and brought to our notice through the process of theological reflection.'[123] Further, '[r]eflection on practices will reveal deep meanings about the nature, purpose and intentions of the actions and assumptions of particular individuals or communities, be they religious or otherwise.'[124] If practice influences as well as holds theological beliefs, then in order to understand contemporary church arts patronage fully, research has to consider both together. To this end, the research questions that guided the project were: Can theological rationales for the arts be discerned in church arts patronage? If so, what are they, and how do they influence arts patronage practice? If not, what is motivating this resurgence? As the project progressed, a further question emerged: What are the characteristics of flourishing church patronage practice?

While it is evident that the Christian church is stepping back into its role as patron to the arts, there is not evidence of much explicit theological engagement with this practice in the field of theology and the arts.[125] Theological consideration has tended to focus on other aspects, such as the artist or the art object,[126] and yet, a call to church patronage can be found embedded in theological rationales for the arts.[127]

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[119] This link between theology and practice to understand the church forms the basis of Pete Ward, ed. *Perspectives on Ecclesiology and Ethnography* (Grand Rapids Eerdmans, 2012), 2. See also Swinton and Mowat, *Practical*, 20.

[120] 'Faithful' practice as a goal of the church is asserted by Swinton and Mowat, *Practical*, vii, 4, 6, 8, 9-10, 12, 22, 23, 24-15, 27.

[121] Ward, *Perspectives*, 1-2, 4.

[122] Swinton and Mowat, *Practical*, 9.

[123] Ibid., 20.

[124] Ibid., 22.

[125] Engagement is present in popular-level writing such as Philip Graham Ryken, *Art for God's Sake: A Call to Recover the Arts* (Phillipsburg, NJ: P&R Publishing, 2006); W. David O. Taylor, *For the Beauty of the Church: Casting a Vision for the Arts* (Grand Rapids: Baker Books, 2010). There are also 'how-to' guides available that provide short rationales, such as Bond, *Arts*.

[126] For an emphasis on the artist, see Dorothy L. Sayers, *The Mind of the Maker*, 3rd ed. (London: Methuen & Co. Ltd., 1941). For an emphasis on the art object, see Nicholas Wolterstorff, *Art in Action: Toward a Christian Aesthetic* (Grand Rapids, MI: Eerdmans, 1980); H.R. Rookmaaker, *Modern Art and the Death of a Culture*, 2nd ed. (Wheaton, IL: Crossway, 1994).

[127] This is especially true in writing within the evangelical Protestant tradition, including: Wolterstorff, *Action*, 43, 78; Jeremy Begbie, *Voicing Creation's Praise: Towards a Theology of the Arts* (Edinburgh: T. & T. Clark, 1991), 221; William A. Dyrness, *Visual Faith: Art, Theology, and Worship in Dialogue* (Grand Rapids: Baker Academic, 2001),

Assumed in theory, this project seeks to make explicit where theology supports as well as limits church arts patronage. Thus, the project begins by analysing how church arts patronage is theologically understood as faithful for church practice within theological rationales for the arts, particularly within the Catholic, Reformed, and evangelical Protestant traditions.[128] Results of this analysis constitute Chapter Two. With theology examined, contemporary church practice is analysed through case studies, guided by models of practical theology as its methodology.[129] Practical theology models are used because they recognise the distinctly theological nature of church practice, adopting (and adapting) qualitative research methods to serve research aims.[130] Because it was created for the evaluation of church practice, I chose to follow Swinton & Mowat's 'Critical Faithfulness' model,[131] using its four stages—Current Praxis, Cultural-Contextual, Theological, and Formulating Revised Practice—as a framework for analysing practice.[132]

While *Stage One: Current Praxis* identified the church practice under consideration,[133] in *Stage Two: Cultural/Contextual*, a thorough examination of current church patronage activity was conducted. Initially intending to consider the United Kingdom more widely, I began by identifying churches that have commissioned work within the past ten years.[134] However, as research progressed, it was decided to focus on Scotland for three reasons. First, as seen earlier in this introduction, most substantial

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151; Calvin Seerveld, *Rainbows for the Fallen World: Aesthetic Life and Artistic Task* (Toronto: Tuppence Press, 1980), 199.

[128] In the 2011 Scotland census, the largest religious grouping was Church of Scotland (1.7 million) followed by Roman Catholicism (841,000). "Religion," *Scotland's Census 2011*, accessed 18 February 2014, http://www.scotlandscensus.gov.uk/ods-visualiser/#view=religionChart&selectedWafers=0&selectedRows=0. Worldwide, evangelical Protestants are the second largest grouping of Christians behind Roman Catholicism. See Rev Dr David Hilborn, "Evangelicalism: A Brief Introduction," *Evangelical Alliance*, 20 January 2014, http://www.eauk.org/connect/about-us/upload/Evangelicalism-a-brief-definition.pdf. Evangelicals are present in the Church of Scotland, Free Church, Scottish Episcopal Church, and other non-conformist/independent churches in Scotland.

[129] For the aims of this project, case studies are the best methodological form. Because they contribute a thick description of practice, case studies allow new and unexplored variables to emerge from action, thus bringing 'understanding of what causes a phenomenon, linking causes and outcome.' Bent Flyvbjerg, "Case Study," in *The Sage Handbook of Qualitative Research*, ed. Norman K. Denzin and Yvonna S. Lincoln (Thousand Oaks: Sage, 2011), 314.

[130] Qualitative research, in contrast to quantitative research, seeks meaning, understanding, and cause [depth] over objectivity, statistics and universal facts [breadth]. Ibid. For differences between qualitative and quantitative research methods, see Alan Bryman, *Social Research Methods*, 4th ed. (Oxford: Oxford University Press, 2012), 407-408. For reasons of authority, Swinton and Mowat argue that the social sciences cannot be given 'epistemological priority over theology', arguing research methods used for theological reflection must go through a 'conversion'. Swinton and Mowat, *Practical*, 73-83, 91. Stephen Pattison's mutual critical correlation method is more sympathetic to the assumptions of qualitative research. See Stephen Pattison, "Some Straw for the Bricks: A Basic Introduction to Theological Reflection," in Woodward and Pattison, *Pastoral and Practical Theology*, 135-145.

[131] Swinton and Mowat, *Practical*, 25.

[132] Ibid., 94-97.

[133] Ibid., 95.

[134] I used the resources of Art+Christianity Enquiry as well as conducted Internet research.

qualitative research about arts patronage practice has focused on English churches, particularly cathedrals, due to their high-profile commissions. While this project is not a comparative study, a focus on Scotland brings to light another dimension of contemporary church arts patronage practice. Secondly, limiting the sample to a single nation allows for greater rigour in the overall project as it reduces the risk of comparing unlike variables that stem from national and cultural differences. While Scotland is not culturally homogeneous, there is greater shared identity within the same country. Finally, this project is funded through an ESRC CASE Studentship,[135] providing resources for projects researching the management of the creative industries within Scotland. In addition to the reasons already stated, it was determined this project could better meet the aims of the funding by limiting practical research to Scottish churches.

With Scotland as the focus, I drew up a long list of churches, and based on the quality and significance of the work of art as well as secondary material available, a short list was made: St Andrews Catholic Cathedral, Glasgow (Roman-Catholic); Old Saint Paul's Episcopal Church, Edinburgh (Anglo-Catholic); Langside Parish Church, Glasgow (Reformed Church of Scotland); and St Paul's and St George's, Edinburgh (evangelical Protestant). All are based in urban Scotland and self-describe as being part of one of the traditions explored in Chapter Two, allowing for fruitful dialogue between theology and practice. Further, the churches are exemplars in their patronage practice within their traditions: each have either permanently installed a work of visual art in the last ten years or, at the time of research, had plans to do so in the near future.[136] As well, each publicly communicates their support of the arts or creativity. Once ethics approval was obtained,[137] churches were asked to participate in the project. Once participation was agreed, together with the 'gatekeeper' of the church,[138] a list was created of those with decision-making influence about art within the church. Individuals were approached and with their agreement, a 60-90 minute semi-structured interview was conducted with each.[139] The interview was transcribed and returned to the interviewees; at this point, they could offer comment or clarification. Church documents, such as newsletters and sermons, as well as institutional Church documentation, were also analysed. All interviews were conducted between May 2012 and February 2013.

With data collected, the project moved to *Stage Three: Theological*. While Swinton and Mowat provide a helpful overall framework for research, the 'Critical Faithfulness'

[135] Capacity Building Cluster RES 187-24-0014
[136] The time limit was put in place to prevent recall bias in order to achieve a more accurate description of practice.
[137] See Appendix A for Ethics Approval documentation.
[138] In three of the four cases, this was a member of the clergy. In one case, this was an artist in the congregation.
[139] See Appendix B for Interview Protocol, including questions.

model lacks a well-defined methodology for how to 'reflect theologically in a more formal manner'.[140] As a supplement to the 'Critical Faithfulness' model, I employed the 'Four Voices' method to analyse qualitative data theologically. Developed by Helen Cameron et al. to ensure all of the contributing theological influences are 'heard' in practice, this method identifies four voices that theologically 'speak' into a church's activity:[141] the 'normative' theological voice (i.e. what is considered authoritative for church activity); the 'formal' voice of the theologian; the 'espoused' theological voice 'embedded within a group's articulation of its beliefs';[142] and the 'operant' theological voice 'embedded within the actual practices of a group.'[143] In the project planning stage, the 'Four Voices' method guided development of interview questions as well as informed what documentation was gathered. In the data analysis stage, the 'Four Voices' encouraged me to seek complexity and depth in the activity of the church rather than attributing too much influence to one 'voice',[144] and it was a helpful device for identifying the relationship between particular voices. For example, if the espoused and operant voices 'spoke' in opposition to one another, this dissonance alerted me to an area of further research to determine the possible reason. In the first stage of analysis, I identified theological categories and themes that emerged from the data. Aware of my 'positionality' as a researcher,[145] I was conscious not to impose categories but to allow the data to speak for itself, noting and analysing common and divergent themes in light of the four voices. After analysing the data and writing up the case studies, I proceeded into *Stage Four: Formulating Revised Practice*, with the aim 'to produce new and challenging forms of practice that enable the initial situation to be transformed into ways which are authentic and faithful'.[146] This involved developing a model of best arts patronage practice.

While Swinton and Mowat's 'Critical Faithfulness' model provided the framework for the research process and basis for the structure of the chapters, decisions about their

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[140] Swinton and Mowat, *Practical*, 96. Swinton and Mowat provide little direction on how this might be done, relying primarily on case studies as a way to demonstrate how to undergo theological reflection.
[141] Helen Cameron et al., *Talking About God in Practice: Theological Action Research and Practical Theology* (London: SCM Press, 2010). Cameron's four voices sit within a wider methodology called Theological Action Research (TAR), a collaborative approach that conflates the researcher and participant. Ibid., 63-69. While the TAR approach is not appropriate for my project, using the four voices without TAR does not compromise the integrity of the four voices method. Cameron states that they have wider application beyond the TAR approach. Ibid., 147.
[142] Ibid., 54.
[143] Ibid.
[144] Complexification of practice is an aim of Practical Theology more widely. See Swinton and Mowat, *Practical*, 13.
[145] 'Positionality' is the reflexive acknowledgement of the biases a researcher brings to the study. See D. Soyini Madison, *Critical Ethnography: Method, Ethics, and Performance* (London: Sage, 2005), 7-9; Swinton and Mowat, *Practical*, 57-60. See Appendix C for Positionality Statement.
[146] Swinton and Mowat, *Practical*, 97.

organisation came about as a result of the data analysis. Limitations of space prevented a full exploration of all of the themes raised by the research. Thus, the focus within the case studies has centered on how arts patronage action is articulated as faithful church practice in each tradition and how this support and limits the patronage action. I also consider the nature of the relationship between artist and patron. For the written thesis, the four case studies have been grouped into two chapters based on similar theological traditions and themes: Chapter Three explores the Reformed Church of Scotland and evangelical Protestant traditions while Chapter Four considers the Roman- and Anglo-Catholic. In the final chapter, the four cases are brought into conversation with Christian theology to argue for a model of best arts patronage practice that not only accommodates different theological beliefs of what is considered faithful but also, I argue, leads to flourishing church arts patronage practice. Throughout, it is argued that flourishing patronage practice is dependent upon two things. First, the degree of art's faithfulness within a church's normative theology fundamentally shapes patronage and artistic practice as well as reception of the work. Secondly, flourishing patronage practice is marked by a dialogical collaborative relationship between an artistically-inclined patron and a spiritually-sensitive artist. I begin with the major theological arguments for the arts within the Roman- and Anglo-Catholic, evangelical Protestant, and Reformed Church of Scotland.

CHAPTER TWO
Catholic, Evangelical and Reformed: Theological Approaches to Arts Patronage

'All of our practices are underpinned with very particular theories and theologies.'[1]

This chapter is divided into three sections: *Catholic* [Roman- and Anglo-], *Evangelical* [Protestant] and *Reformed* [Church of Scotland]. In each section, I analyse the major theological arguments for the arts present in each tradition, specifically focusing on how these arguments bear on contemporary church patronage practice. Where relevant and if not already discussed in the introduction, I also consider the church tradition's history as arts patron. While Roman- and Anglo-Catholic are distinct in matters related to authority, these two traditions share a 'sacramentalist' approach towards the arts and will be considered together under this category. It is suggested that while the Catholic 'sacramentalist' tradition has, to an extent, an unbroken theological relationship with the visual arts, the Reformed [Church of Scotland] and Evangelical relationship with the arts is emerging out of a time of disengagement. Throughout, it is argued that a church's arts patronage practice is made faithful by a tradition's theology of the arts. Because of the high theological view towards art and its artists, church arts patronage naturally emerges as faithful church practice within Catholic 'sacramentalist' theology. In contrast, within the Evangelical tradition, art is made faithful through a Biblical justification for art in the church. Further, for both the Reformed and Evangelical approach, art is made necessary (and therefore faithful) to church practice by rooting art in the core concerns of the church, specifically worship and evangelism. To the Catholic 'sacramentalist' tradition I now turn.

Catholic 'Sacramentalist' Patronage of the Visual Arts

While the introduction demonstrated that the relationship between the visual arts and the Catholic tradition has not always been fruitful in practice,[2] it has always been theologically present. Particularly from the iconoclast controversy onwards, according to Roman Catholic theologian Richard Viladesau, the church decided 'that the production and use of pictorial symbols is in fact a legitimate actuation of its nature, and,

[1] Swinton and Mowat, *Practical*, 20.
[2] This is also indicated by: Eric Gill, *Beauty Looks after Herself* (London: Sheed & Ward, 1933), 30-48; Andrew M. Greeley, *The Catholic Imagination* (Berkeley: University of California Press, 2000), 35; Flannery O'Connor, *Mystery and Manners: Occasional Prose* (New York: Farrar, 1969), 170.

in this sense, art shares the sacramental character of the church itself.'[3] Attribution of 'sacramental character' to the arts or, as theologian Loren Wilkinson posits, a 'sacramentalist' approach to the arts,[4] is a helpful category through which to understand how Catholic theology and liturgical practice support and limit church arts patronage. This section will argue that through belief in art's 'sacramental character' as well as art's fundamental contribution to human flourishing, art (and the artist) are given high theological value, making art a natural concern within the Catholic tradition. If art is a natural concern, then by extension, church arts patronage is *already* faithful practice, especially when considered in light of the needs of high liturgical worship. Thus, the high theological and liturgical view towards the arts, I argue, creates space for a flourishing relationship between church-as-patron and artist, one marked by freedom-within-boundaries. I begin with what constitutes a 'sacramentalist' approach to the arts.

According to Wilkinson, the 'sacramentalist' approach to the arts 'consists of all those branches of Christendom—Catholic, Orthodox, Anglican, Lutheran—which have taken the sacrament of the Lord's Supper to be more than just a sign or a reminder, but rather as a symbol, in which the bread and wine in some way participate in the reality to which they point.'[5] Because the Catholic tradition is marked by the centrality of the Sacraments, particularly the Presence of Christ in the Eucharist, [divine] precedence is set, at the very core of the tradition's theology and liturgical practice, of the material mediating the immaterial. While art is distinct from the activity and efficacy of the Sacraments,[6] this 'sacramental principle', 'that the invisible can be known through the visible, the internal and spiritual can be expressed through the perceptible',[7] can, within Catholic theology, be analogously extended to the arts.[8] In his book *Theology and the Arts*, Viladesau helpfully nuances this appropriation. While giving art this potential, he clarifies sacramentality by carefully distinguishing it from idolatry. Art is not a 'material abode' for the divine,[9] and 'there is no divinity or supernatural power "inherent" in sacred images that makes them worthy of veneration.'[10] While not a locus of divine power, art is a powerful signifier, 'a symbol that refers us (if we are capable of receiving it) to the unique source of grace.'[11] Thus, sacramental actualisation of art is a grace,

[3] Richard Viladesau, *Theology and the Arts: Encountering God through Music, Art, and Rhetoric* (New York: Paulist Press, 2000), 158-159. See also Patrick Sherry, "Art and Literature," in *The Blackwell Companion to Catholicism*, ed. James J. Buckley, Frederick Christian Bauerschmidt, and Trent Pomplun (Oxford: Wiley-Blackwell, 2007), 463.
[4] Loren Wilkinson, "'Art as Creation' or 'Art as Work'," *Crux* 19 (1983): 23.
[5] Ibid.
[6] Viladesau, *Theology*, 158.
[7] Sherry, "Art," 463, 469.
[8] Viladesau, *Theology*, 158. See also David Jones, *Epoch and Artist* (London: Faber and Faber, 1959), 177-178.
[9] Viladesau, *Theology*, 159.
[10] Ibid., 160.
[11] Ibid.

wholly dependent upon God's Spirit to move through it. Not only is art dependent on God's Spirit but, as a 'sign', its sacramental potential is also limited. Subjectively, Viladesau argues, this could be due to a viewer's deficient understanding of the work or a lack of aesthetic sensitivity. Further, the viewer might not have a posture of receptivity and attentiveness to the work. Arguably, this subjective limitation can be applied to the Sacraments as well. However, in contrast to the Sacraments, art as sacrament is also objectively limited as a 'sign'. In Viladesau's view, 'signs are…[intrinsically] polyvalent, capable of expressing many meanings, and are open to different interpretations.' This means that art can become an 'anti-sign', pointing away from the divine; it can also become opaque and cease to signify at all.[12]

While these subjective and objective limitations do not diminish art's sacramental potential, they do, in my opinion, indicate where the church-as-patron finds his or her part-contribution. The contribution becomes clear when one considers how Viladesau seeks to resolve art's sacramental limitation. Building on David Tracy's work on the imagination,[13] Viladesau asserts that a work of art becomes a 'Christian' or 'religious classic' when it successfully brings together form and Christian content in such a way that an 'excess of meaning' is present in the work. In this excess, multiple entry points for meaning are available to the viewer; further, a 'classic' discloses this excess across centuries and diverse contexts. 'Excess of meaning' is not only a helpful way of articulating the 'x factor' in significant works of art but also this seems to be what one would desire for works of art within the church, especially considering Viladesau states that one of the characteristics of 'religious classics' is they consistently overcome the limitations of sacramentality discussed previously.[14]

While one could argue that a 'classic' is objectively a more efficacious sign because of form and content, Viladesau's assertion is problematic because of what it overlooks. If one of the limitations of art is the posture of the viewer, then regardless of a work's 'classic' status, unless the viewer's posture is changed, the work will still be sacramentally limited. While Viladesau hints at how this change might occur—education, a developed 'aesthetic sensitivity that comes with the habit of seeing', and the work of the Spirit through religious conversion[15]—I think he misses the opportunity to consider how the church-as-patron might help form and shape the posture of the viewer (or

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[12] Ibid., 161-162. Writing about the sacramental tradition, theologians John Inge and Alistair McFayden affirm sacramental limitation. John Inge and Alistair McFayden, "Art in a Cathedral," in *Sounding the Depths: Theology through the Arts*, ed. Jeremy Begbie (London: SCM Press, 2002), 155.

[13] Viladesau specifically refers to David Tracy, *The Analogical Imagination: Christian Theology and the Culture of Pluralism* (London: SCM Press, 1981).

[14] For excess of meaning, see Viladesau, *Theology*, 151-152.

[15] Ibid., 163.

congregation) to receive the work so that subjective sacramental limitations might have a better chance of being overcome. One sees *how* this could happen in Walter Hussey's preparation of his St Matthews Northampton congregation to receive Henry Moore's *Madonna and Child* sculpture. Through sermons, letters, and exposure to the work, Hussey helped to shape the congregation towards a deeper understanding of the work and a larger definition of what was fitting for the space, evidenced by the following address:

> The work may not be, probably will not be, what we expect. If it were, then, as Mr Moore says, it would be unworthy of its place in the church, because it would only be what you and I could already imagine, and in that case we had better do without the statue and simply use our imagination…The purpose of saying all this is certainly not that we may congratulate ourselves, but that we may approach humbly, putting aside preconceived ideas and expectations, and often studying the statue - as it was certainly given and carved - to the Glory of God; and this will be achieved if we make it for ourselves, as it was for its author, the focus and stimulus for six months' hard thinking on the Son of God, born of the Virgin Mary.[16]

As a result of Hussey's advocacy for the artist and the sculpture as well as his encouragement to sit with the work for a period of time before judgement, the congregation's posture towards the work was changed and, arguably, the work's 'excess of meaning' was released. While still wholly dependent upon God's grace and Spirit, taking seriously the subjective limitations of sacramentality not only prevents making assumptions about the viewer's response but also creates a robust role for the church-as-patron in relation to the congregation, something I will return to in the case study chapters.

Art's sacramental potential is further understood and defended theologically through the Incarnation of Jesus, an argument that stems back to St John of Damascus in the eighth century as already discussed in the introduction. 'The form of God' taking 'the form of a servant in substance and stature' gives justification to representing 'His image' and 'show[ing] it to anyone willing to gaze upon it.'[17] John Paul II appeals to this same argument. The Incarnation, one of the church's mysteries, is not only a point of reference for understanding human existence but also a defense of image. In the Incarnation, Christ became the image [icon] of the unseen God, and if Jesus builds a bridge between the visible and invisible in his humanity, then by analogy, a representation of this

[16] Hussey, *Patron*, 38.
[17] St John of Damascus, *On the Divine Images*, 18.

mystery is possible.[18] The logic is similar to the sacramental argument: the Incarnation is divine precedence of the immaterial [Christ as Divine] being mediated through the material [human form].[19] According to Catholic theologian Aidan Nichols, the Incarnation not only justifies artistic representations of Christ but also '[t]he fact of the incarnation makes the rise of Christian art virtually inevitable. That God had revealed himself definitively through a human being meant that henceforth true belief about the divine could be expressed in works of art.'[20]

While the 'sacramentalist' position gives art robust theological value and the Incarnation makes its existence 'virtually inevitable', art historians, such as Sergiusz Michalski, have also observed an inextricable link between views of the Eucharist and the reception of images within the Church: 'The image dispute is linked primarily, by thousands of threads, to the Eucharistic dispute, which is so important from the point of view of fundamental theology…as a rule the opponents of the Real Presence of Christ in the sacrament were supporters of religious aniconism.'[21] While the Incarnation, in giving art fundamental theological value, makes art a natural concern in the Catholic tradition, as demonstrated by Michalski's observation, church arts patronage is *already* faithful practice within this tradition because of its service to 'fundamental theology'. The theological value of art is further reinforced through an interpretation of the *Imago Dei* in Genesis 1:26-27 that makes an inextricable link between art and human flourishing. To this argument I now turn.

Art and Human Flourishing

According to Wilkinson, '[t]he central idea of the sacramentalist aesthetics is that the "image of God" in man can best be understood as a creative image: a finite replica of divine creativity.'[22] As seen throughout a sacramental theology of art, this modern interpretation of the *imago Dei*,[23] leads to the argument that art is therefore necessary for human flourishing, seen clearly in the work of Anglo-Catholic theologian and author Dorothy L. Sayers.[24] According to Sayers, when man was made in God's image, the only

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[18] Pope John Paul II, "Letter of His Holiness Pope John Paul II to Artists," accessed 26 February 2013, http://www.vatican.va/holy_father/john_paul_ii/letters/documents/hf_jp-ii_let_23041999_artists_en.html.
[19] David Jones also appeals to the Incarnation. See Jones, *Epoch*, 160. Cf Sherry, "Art," 468.
[20] Aidan Nichols, *The Shape of Catholic Theology: An Introduction to Its Sources, Principles and History* (Edinburgh: T&T Clark, 1991), 188-189.
[21] Michalski, *Reformation*, 169.
[22] Wilkinson, "Creation or Work," 23.
[23] For how the imago Dei has been applied to various aspects of human existence throughout Christian history, see David Cairns, *The Image of God in Man*, revised ed. (London: Collins, 1973). In the work, there is no discussion of the imago Dei representing creativity indicating it as a modern interpretation.
[24] Genesis 1:26-27 [ESV]: 'Then God said, "Let us make man in our image, after our likeness. And let them have dominion over the fish of the sea and over the birds of the heavens and over the livestock and over all the earth

thing known about God at that point was his creative nature, leading her to assert that '[t]he characteristic common to God and man is apparently that: the desire and ability to make things.'[25] Therefore, if making and creativity constitutes what it means to be human, then, according to Sayers, to deprive humanity of this is both 'distressing' and 'disconcerting'.[26] Put another way, deprivation leads to dehumanisation, a correlation further emphasised by Jacques Maritain, who asserts that 'art and poetry are more necessary than bread to the human race' for '[t]hey fit it for the life of the spirit.'[27] This argument, when applied to church arts patronage, not only reinforces the faithfulness of the practice but also makes it necessary. Rather than the theology simply allowing the church to act as patron, it makes the action a moral imperative for neglect is fundamentally detrimental to the human person. Thus, one could extend this argument to state that if a church does not act as patron, then she is acting unfaithfully, even sinfully.

The Documents of Vatican II demonstrate a similar logical move from art-as-flourishing to faithful church practice.[28] Reinforcing art's fundamental and vital role in human and cultural development, Vatican II suggests that, together with other disciplines, those working in the arts 'can greatly help humanity to reach a higher understanding of truth, goodness and beauty.'[29] Because of art, humanity has the opportunity to be 'more fully enlightened by the marvellous wisdom, which was with God from eternity' and frees the human spirit 'from the bondage of material things.' Thus, the human spirit 'can be more easily drawn to the worship and contemplation of the creator.'[30] John Paul II continues this line of thinking in his *Letter to Artists* when he states: 'Humanity…looks to works of art to shed light upon its path and its destiny.' This

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and over every creeping thing that creeps on the earth." So God created man in his own image, in the image of God he created him; male and female he created them.'

[25] Sayers, *Mind*, 17.

[26] Ibid., 17, 24, 149-150.

[27] Jacques Maritain, Jean Cocteau, and John Coleman, *Art and Faith* (New York: Philosophical Library, 1948), 94. Cf George Pattison, *Art, Modernity and Faith: Towards a Theology of Art* (Basingstoke: Macmillan, 1990), 154.

[28] John Paul II asserts Vatican II created the foundation for a renewed relationship between the artist and Church. In addition to John Paul II's encyclical *Letter to Artists*, this alliance between artist and Church has had consistent papal endorsement since the close of the Second Council. Cf Pope Paul VI, "Address of Pope Paul VI to Artists," accessed 24 September 2013, http://www.vatican.va/holy_father/paul_vi/speeches/1965/documents/hf_p-vi_spe_19651208_epilogo-concilio-artisti_en.html; Pope Benedict XVI, "Meeting with Artists: Address of His Holiness Benedict XVI," accessed 10 April 2013, http://www.vatican.va/holy_father/benedict_xvi/speeches/2009/november/documents/hf_ben-xvi_spe_20091121_artisti_en.html. Not all agree that Vatican II renewed the artist-Church relationship. Laura Gascoigne argues that the Church's concern for the poor was detrimental to commissioning new art. See Laura Gascoigne, "New Art in Catholic Churches," in Moffat and Daly, *Contemporary*, 42. While this might be the case, if one applies the definition of patronage argued in the introduction, a decrease in commissioning does not necessarily mean a decrease in patronage practice.

[29] Vatican Council II, "*Gaudium Et Spes* [Pastoral Constitution on the Church in the Modern World]," in *Vatican Council II: Constitutions, Degrees and Declarations*, ed. Austin Flannery (Northport, NY: Costello, 1996), 233.

[30] Ibid.

belief that leads him to argue for the necessity of the artist: 'Society needs artists…Obedient to their inspiration in creating works both worthwhile and beautiful, they not only enrich the cultural heritage of each nation and of all humanity, but they also render an exceptional social service in favour of the common good.'[31] Because of what art contributes, they are, according to Vatican II, 'very important to the life of the church,'[32] and '[e]very effort should be made, *therefore*, to make artists feel that they are understood by the church in their artistic work and to encourage them, while enjoying a reasonable standard of freedom, to enter into happier relations with the christian community.'[33] In these statements, art's importance to the Church is affirmed as well as the corresponding responsibility the Church has to patronise the artist.

If art is vital for human flourishing, then what naturally follows is a high theological view of the artist and his activity. For John Paul II, while everyone is an 'artist', in that everyone authors their own actions, some are given the vocation of 'artist' demonstrated by gifting and ability. For those who fall into the latter category, the Divine Artist passes on to the human artist a spark of his wisdom, and in this, the artist shares in God's creative power. Through artistic creativity, man appears 'more than ever "in the image of God."'[34] While John Paul II is clear to note an infinite distance between God and man, particularly God's ability to create from nothing,[35] man-as-artist reflects God as he shapes the material of the world and exercises creative dominion. Sayers argues along similar lines but suggests greater similarity between human and divine creativity. In the process of making, humans take collections of things, turning them into something that did not exist before the creative act. While all humans do this, in an assertion similar to John Paul II, Sayers states: 'It is the artist who, more than other men, is able to create something out of nothing.'[36] Of course, the danger of this high theological view, as Anglican theologians John Inge and Alistair McFayden caution, is that 'the privileging of artistic creativity elevates the artist into a place of some discomfort to them,' and, in practice, could negate non-artistic creative contributions.[37] While John Paul II clearly affirms the societal necessity of other expressions of human creativity,[38] his high theological view of the artist nevertheless motivates his appeal to artists on behalf of the Church. To artists, he writes 'to assure you of my esteem and to

[31] Pope John Paul II, "Letter". This view is shared with Pope Paul VI, "Address" and Pope Benedict XVI, "Address".
[32] Vatican Council II, "*Gaudium*," 239.
[33] Ibid. [Emphasis mine] Cf Vatican Council II, "*Sancrosanctum Concilium* [Constitution on the Sacred Liturgy]," in Flannery, ed., *Vatican Council II*, 156, 158.
[34] Pope John Paul II, "Letter".
[35] Ibid.
[36] Sayers, *Mind*, 22.
[37] Inge and McFayden, "Cathedral," 148-149.
[38] Pope John Paul II, "Letter".

help consolidate a more constructive partnership between art and the Church,' particularly reminding Christian artists, 'that, beyond functional considerations, the close alliance that has always existed between the Gospel and art means that you are invited to use your creative intuition to enter into the heart of the mystery of the Incarnate God and at the same time into the mystery of man.'[39] While this high theological view gives the artist fundamental importance, theoretically, it neither elevates the artist above the Church nor results in complete artistic autonomy. As Vatican II stated earlier, while artists are to be encouraged, a limit is introduced, particularly 'a reasonable standard of freedom'. In its very nature, church arts patronage necessitates a 'boundary' within which both artist and patron must work. This dynamic of freedom and boundary is helpfully discussed in *Mystery and Manners,* a collected volume of short essays by Catholic novelist and sacramentalist, Flannery O'Connor.[40]

Freedom-in-Boundaries: The Artist and the Church

While aware that the relationship between the artist and Church has not always been positive,[41] in her short essays, O'Connor assumes its presence and uses the concept of freedom-within-boundaries as the parameters for understanding the nature of this relationship.[42] For O'Connor, the artistic vocation is to 'see' and present 'ultimate reality',[43] and according to her, the Church plays an important and necessary role in ensuring the artist's freedom towards that end.[44] The Church furthers the vocation of the artist because she provides a framework by which to see and understand reality, directly impacting the way in which the artist expresses what s/he sees.[45] Reality, what the Church believes to be true, is the boundary within which the artist works;[46] the Church helps the artist to see what that boundary is. Through the Church's teaching, the artist's reality is expanded as the supernatural, divine view of ultimate reality is made visible. This should result not only in greater inspiration for the Christian artist but also better art. Because God is the ground behind creation and beauty, the Christian artist should be able to apprehend ultimate reality more clearly than one working outside this framework.[47] While there are times when the Church impinges on artistic output, without the Church not only would art be diminished but also the artist would be unable

[39] Ibid.
[40] O'Connor, *Mystery*, 152-153, 158.
[41] Ibid., 170.
[42] Ibid., 146.
[43] Ibid., 158.
[44] Ibid., 144.
[45] Ibid., 177.
[46] Ibid., 146.
[47] Ibid., 146, 175, 178.

to operate to the full potential of his gift. O'Connor states: 'The Church, far from restricting the Catholic writer, generally provides him with more advantages than he is willing or able to turn to account, and usually his sorry productions are a result, not of restrictions that the Church has imposed, but of restrictions that he has failed to impose on himself.'[48]

While the Church is necessary for the artist's flourishing, the artist's freedom to pursue her vocation is also necessary, resulting in an interesting conception of freedom between artist and Church.[49] While the artist is reliant upon the Church for understanding the boundaries of ultimate reality,[50] the artist should not present things 'through the eyes of the Church'. For O'Connor

> [t]he sorry religious novel comes about when the writer supposes that because of his belief, he is somehow dispensed from the obligation to penetrate concrete reality. He will think that the eyes of the Church or of the Bible or of his particular theology have already done the seeing for him, and that his business is to rearrange this essential vision into satisfying patterns, getting himself as little dirty in the process as possible.[51]

O'Connor admits that in pursuit of their vocation, artists will create work that is not spiritually helpful. However, rather than limit what an artist can create (for this would betray the artistic vocation to see and present reality), 'the business of protecting souls from dangerous literature belongs properly to the Church.' While the artist is free, the Church is also free to discern what works are fitting for those of the faith, a boundary set by the Church that insures the freedom of the artist: 'If in some instance the Church sees fit to forbid the faithful to read a work without permission, the author, if he is a Catholic, will be thankful that the Church is willing to perform this service for him. It means that he can limit himself to the demands of art.'[52]

Of course, one way to interpret O'Connor's ease with the Church-as-Censor is as a desire to be faithful to RC Church practice at the time. Writing mid-twentieth century, the *Index Librorum Prohibitorum* was still in effect, and while its prominence had reduced in 1917, it would not be abolished until 1966.[53] While the *Index* would no doubt have been present in O'Connor's thinking, this does not discount the contemporary

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[48] Ibid., 152-153.
[49] This argument for the mutual need between artist and Church has papal precedence. See Pope John Paul II, "Letter".
[50] Benedict XVI takes a similar perspective, arguing that the boundary of ultimate reality does not limit the artist but leads to flourishing. See Pope Benedict XVI, "Address".
[51] O'Connor, *Mystery*, 163.
[52] Ibid., 149. This role for the Church is affirmed in Vatican II, explicitly stating that the Church (via the bishop) is the 'arbiter of the arts.' Vatican Council II, "*Sancrosanctum*," 156.
[53] *The Oxford Dictionary of the Christian Church*, 3rd ed., s.v. "Index Librorum Prohibitorum."

contribution of her observation. If one takes her framework and applies it more widely, one finds the possibility of a collaborative relationship between artist and Church where the participation of both are necessary for the flourishing of the other. The artist not only needs the Church to 'see' ultimate reality but also needs to be trusted and protected by the Church in order to present this reality as she sees it. Put another way, in church arts patronage, true artistic flourishing is found working within boundaries.

Freedom-in-boundaries finds parallels in how creativity is understood to work more generally, specifically the necessity of constraint for creative flourishing. According to psychologist Patricia D. Stokes, creativity without constraint is a myth. While she admits that constraint can lead to conformity, abandoning constraint altogether is not the answer. Stokes observes that if we are '[f]ree to do anything, most of us do what's worked best, what has succeeded most often in the past…Successful solutions are reliable…not creative…[b]eing completely free hinders solving…the creativity problem.'[54] Rather 'constraints for creativity' are '*barriers that lead to breakthroughs*.'[55] R. Keith Sawyer reinforces Stokes' observation, arguing that creativity must happen within particular conventions. Offering the example of a musical work composed for a 12-tone scale and for instruments that can be played, Sawyer asserts: 'Just because a work conforms to these conventions doesn't mean that we would say it's not creative.'[56] Finally, Robert J. Steinberg and James C. Kaufman argue: 'There are always constraints on creativity in the real world. The most creative people are those who can be very original and yet work within the constraints of the construct.'[57] Rather than throwing off constraints, creativity studies demonstrate that the artist needs them to flourish. Even artists working 'for themselves' must impose constraints to move ahead, whether that is choice of subject matter or medium. As will be discussed throughout this thesis, art patronised for the church brings a boundary that bears on the creation, interpretation and reception of the work. However, rather than assume the boundary always limits, an assumption of those who hold to complete artistic autonomy,[58] the possibility is there for the boundary to lead to flourishing. This 'boundary' of church in Catholic theology is given further definition when one considers the requirements of liturgical worship.

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[54] Patricia D. Stokes, *Creativity from Constraints: The Psychology of Breakthrough* (New York: Springer Publishing Company, Inc, 2006), xii.
[55] Ibid., 7.
[56] R. Keith Sawyer, *Explaining Creativity: The Science of Human Innovation* (Oxford: Oxford University Press, 2006), 28.
[57] Robert J. Sternberg and James C. Kaufman, "Constraints on Creativity: Obvious and Not So Obvious," in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (Cambridge: Cambridge University Press, 2010), 468.
[58] O'Connor's Roman Catholic contemporaries agree in their rejection of artistic autonomy. See Gill, *Beauty*, 32-33; Eric Gill, *The Necessity of Belief* (London: Faber and Faber, 1936), 351; Jones, *Epoch*, 158-159.

According to Catholic theologian Patrick Sherry, because 'we are embodied persons in this world…our senses respond to colors, sounds, tastes.'[59] Aidan Nichols continues: 'The Christian faith can be expressed not simply in verbal images: in words—metaphors, such as liturgical poetry uses—but also in visual images, in paintings, sculpture, and even entire buildings.'[60] Therefore, according to Nichols, 'Christian art and architecture have always enjoyed intimate connections with the celebration of the liturgy.'[61] In other words, the Catholic commitment to embodied, sensual worship make arts patronage necessary for faithful worship practice. While this necessity supports church arts patronage, Vatican II indicates its parameters within the Roman Catholic tradition. While '[n]ew art forms adapted to our times…should be acknowledged by the church,'[62] the Documents are clear that not all of the art created in the sphere of human culture is appropriate for a church space, an assertion that resonates with O'Connor. About new cultural art forms, Vatican II states: 'They may also be brought into the sanctuary *whenever they raise the mind to God with suitable forms of expression and in conformity with liturgical requirements*.'[63] Not all art is suitable for the Church because art in the church has a different *raison d'être* than art in culture. Whereas art in culture also has the potential to lead to human flourishing, art in the church is for the worship of God. About sacred art, Vatican II states that '[t]heir only purpose is to turn people's spirits devoutly toward God.'[64] Art as an object of devotion for worship is a telos that also bears on artistic activity:

> All artists who, prompted by their talents, desire to serve God's glory in the church should always bear in mind that they are engaged in a kind of holy imitation of God the Creator and that the works they produce are destined to be used in Catholic worship, for the edification of the faithful and to foster their piety and religious formation.[65]

Similarly, Maritain, while an advocate for the Church's support of the arts, argues 'that Catholic artists on their side ought to make an effort to understand the legitimate needs of the faithful, for whose common good they are working, and courageously take

[59] Sherry, "Art," 468.
[60] Nichols, *Catholic*, 188.
[61] Ibid.
[62] Vatican Council II, "*Gaudium*," 239.
[63] Ibid. Emphasis mine.
[64] In a Catholic Church space, everything is contributing to the worship of God. Thus, 'sacred furnishings should be dignified and beautiful and thus contribute to the decorum of worship.' Vatican Council II, "*Sancrosanctum*," 156.
[65] Ibid., 158. For this end, the Church's patronage extends to providing artists with the training necessary to hone and develop their gifts to serve this purpose. Ibid., 156.

account of the special conditions and exigencies of the task to which they are devoting themselves.'[66]

The purpose of art in Catholic worship not only impacts the artist's work but also the Church's activity towards the artist. Maritain continues: 'Their [parish priests'] business undoubtedly is not to patronise the Fine Arts, but to give the faithful what answers their spiritual needs, what really can be of *use* to the religious life of a Christian community.'[67] Maritain lays the same conditions upon modern art as Vatican II, suggesting that

> some modern works, especially those most tortured and impassioned, [that] claim to impose upon us by violence in their crude state, and as subjectively as may be, the individual emotions of the artist himself. And it is an intolerable nuisance in saying one's prayers, instead of finding oneself before a representation of Our Lord or some Saint, to receive full in the chest, with the force of a blow, the religious sensibility of Mr. So-and-So.[68]

According to Vatican II and Maritain, artists creating for the Church bear the responsibility to, perhaps imaginatively, engage with the needs of the 'faithful', those who will worship and pray in the presence of the work. Because of this, at least according to Maritain, the Church's 'business' is not to 'patronise the Fine Arts' but first to serve the worship of the people. In contrast to what was offered in the introduction, Maritain's definition of 'patronise' is negative and seems to be something akin to a patron who allows the artist to create whatever he or she desires. Art historian Meyer Schapiro observes similar 'patronising' practice in Father Couturier's patronage at Assy.[69] While other scholars assert that Assy attests 'of the fact that great art is again possible in the Church',[70] Schapiro is suspect. Rather than working to serve the worship, Schapiro argues the artists 'followed their own sense of what was appropriate and produced a whole that has impressed visitors as no more than a museum, an episode in modern art rather than as a church building that owes its unity to a single governing thought.'[71] In a similar vein to Maritain, Schapiro is concerned that the artist's 'commitment to a modern style of art',[72] in his words a 'context[s] so foreign to the

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[66] Jacques Maritain, *Art and Scholasticism with Other Essays*, trans. J. F. Scanlan (London: Sheed & Ward, 1934), 142-143.
[67] Ibid., 141.
[68] Ibid.
[69] Schapiro, *Worldview*, 186-187.
[70] Pie-Raymond Régamey, *Religious Art in the Twentieth Century* (New York: Herder and Herder, 1963), 231. Cf Dillenberger, *Sensibilities*, 193; Walker, *Images*, 62-63.
[71] Schapiro, *Worldview*, 186.
[72] Ibid., 187.

interests and mode of thinking of the church',[73] can result, even unintentionally, in art counter to the church's purposes.[74] While this might lead one to reject modern art outright or pursue 'church' art that is safe and unchallenging, Schapiro, I think, correctly identifies the solution: the artist needs the collaboration of the patron to understand what 'the needs of the faithful' are. While one must be careful that the 'needs of the faithful' lead to creativity rather than conformity, an issue considered in greater depth in the case study, Schapiro rightly concludes that the 'success' of a church art commission is dependent upon an envisioned individual within the church, 'a minister, priest, or layman—whose convictions about art are strong enough to surmount the usual constraints of denominational opinion and the tastes of parishioners.'[75] Because the telos of art in the church is service to the spiritual needs of the congregation, both artist and patron must work within this boundary. While their contribution tends to be overlooked, the church-as-patron is as vital to the work's efficacious sacramental contribution in the church.

The necessity of boundary for creativity more generally and church arts patronage more specifically challenges theologies of art that seek to preserve artistic autonomy, particularly when applied to work within the church space. Momentarily stepping outside of the Catholic tradition, an exchange between David Jasper and Jeremy Begbie in the *Art and Christianity* journal (issues 33-35) demonstrates the presence of the theological debate over artistic freedom. In a review of Begbie's *Theology through the Arts* project, Jasper raises these questions: 'Is art, in all its various forms, the handmaid of religion? Does this undoubtedly worthy objective [to discover and demonstrate ways in which the arts can contribute towards the renewal of Christian theology in the contemporary world] conceal a threat to the joyous independence, scandal even, of art?'[76] Jasper, in justifying his rejection of 'Christian art', continues: 'I have to say that for me there is just 'art', which is received, absorbed and judged on its own terms, whatever they are.'[77] While, as Begbie observes, Jasper is resisting the reduction of art to an instrument of religion, there is equal danger in upholding what Begbie see as 'aestheticism' in Jasper.[78] Agreeing with Begbie's critique, I contend that because art in the church is always working within a boundary defined by the telos of the church, complete autonomy of the artist is not only an untenable position but also

[73] Ibid., 188.
[74] Ibid., 188-189.
[75] Ibid., 190-191.
[76] David Jasper, "Sounding the Depths: Theology through the Arts," *Art and Christianity*, no. 33 (January 2003): 12.
[77] Ibid.
[78] Jeremy Begbie, "Scandalous Art, Scandalous Theology," *Art and Christianity*, no. 34 (April 2003): 10.

one that diminishes flourishing for the boundary exists even if it is not made visible, something I will return to later in the thesis. Further, if one is to hold a sacramentalist view towards the arts, then because the visual participates in the worship of God, it cannot become an end in itself because it is always operating within a sacramental space. Even for those who hold to a broad sacramentality and widen the boundary to include what other church traditions would believe to be unfaithful, a possible example being the Japanese *karesansui* garden in Norwich Cathedral,[79] in practice, there is still a boundary of 'church' that shapes not only artistic but also patronage practice. Unless one is to change the telos of church,[80] a 'binding' remains that in David Jones' words, 'makes possible the freedom.' How this might happen is addressed through the case studies and concluding chapter. For now, I shift to consider the Evangelical Protestant theological approach to arts patronage.

Evangelical Protestant Patronage of the Visual Arts

Now counted as the second largest grouping of Christians in the world,[81] evangelical Protestantism, with roots in the theology of the Protestant Reformation,[82] developed in the eighteenth-century as 'a revivalist application of Reformation principles through itinerant preaching, evangelism and a deepened emphasis on conversion or new birth, assurance of faith, and personal holiness.'[83] The major beliefs of evangelicalism were codified with the establishment of the Evangelical Alliance in England in 1846, and '[t]he founding commitments of the Alliance remain central to evangelical movements around the world today.'[84] Contemporary evangelicalism, while diverse in its expression, is characterised by its commitment to: Scripture, activism (in evangelism and service), conversion of the non-believer, the atoning work of the cross, and 'Christocentrism'.[85] While the evangelical relationship with the arts has been described as fractious, as will

[79] Located near the Cathedral's entrance, the garden provides the opportunity to contemplate the arrangement of the stones and is described as a 'powerful articulation of the divine in material culture.' Helena Capkova and Ayla Lepine, "Traversing the Triad," *Art and Christianity*, no. 66 (Summer 2011): 2. Potentially controversial is the garden's appeal to other religious beliefs for the work, particularly Buddhism. Norwich Cathedral, "Japanese Garden," accessed 8 December 2011, http://www.cathedral.org.uk/aboutus/japanese-garden-japanese-garden.aspx.

[80] Artistic autonomy is preserved if one makes the church's orientation the same as the art world, which has as its governing principle 'art itself'. See Sarah Thornton, *Seven Days in the Art World* (London: Granta, 2009), xiii.

[81] Hilborn, "Evangelicalism", 1.

[82] Mark Noll, "What Is "Evangelical"?," in *The Oxford Handbook of Evangelical Theology*, ed. Gerald R. McDermott (Oxford: Oxford University Press, 2010), 19.

[83] Hilborn, "Evangelicalism", 2; Noll, "Evangelical," 25.

[84] Noll, "Evangelical," 29.

[85] D.W. Bebbington characterises evangelicalism using the first four qualities. D.W. Bebbington, *Evangelicalism in Modern Britain: A History from the 1730s to the 1980s* (London: Routledge, 1989), 2-17. These are affirmed by Noll, "Evangelical," 21-22. The Evangelical Alliance UK uses the same four and adds a fifth, 'Christocentrism.' Hilborn, "Evangelicalism", 2. The fifth is attributed to Alister McGrath, *Evangelicalism & the Future of Christianity* (Downers Grove: InterVarsity Press, 1995).

be discussed later in the section, according to Roger Lundin,[86] '[t]he relationship between evangelicalism and the modern arts began to change in the mid-twentieth century, when conservative Protestant thinkers started issuing calls for fundamentalism to break free of its isolation and reclaim the broader cultural heritage of the West.'[87] While more widespread in the United States,[88] evidence of evangelical church support of the arts is also apparent in the United Kingdom.[89] As engagement deepens, evangelical Protestantism faces a particular challenge the Catholic Church does not have: for a majority of its history, church arts patronage was not believed to be faithful practice, a conviction derived from its authoritative source (the Bible) and theological priorities. Thus, evangelical theologians and writers seeking to re-construct the church-artist relationship (and thus re-establish its support) have to find space within these sources in order to establish art's theological validity and thus faithfulness.[90] In this section, I will consider three ways this happens. First, writers and theologians re-read and thus re-interpret the Bible in a way that justifies visual art and by extension arts patronage. Secondly, a prevalent historical narrative about the relationship between the artist and evangelical church makes church arts patronage an action of spiritual responsibility. Finally, visual art is theologically justified by being made necessary to faithful fulfilment of one of the church's core concerns, specifically evangelistic activism. While these three arguments provide evangelical justification to the arts, the limits of these arguments, present within the tradition, are also considered. I begin with how art and its patronage are Biblically justified.

Biblical Justification for Arts Patronage

Because evangelicals are distinguished by the primacy they place in the authority of Scripture, not just as revelation of the word of God but also as the 'supreme authority…in matters concerning Christian faith and practice—indeed, in all areas of life to which it speaks,'[91] Scripture stands in final authority over what is considered faithful

[86] For the historical relationship between the evangelical church and the arts, see Roger Lundin, "The Arts," in McDermott, *Evangelical Theology*, 418-419.
[87] Ibid., 425-426. While Lundin describes changes in the United States, the Evangelical Alliance UK also notes the 'important' distinction between evangelical and fundamentalism. Hilborn, "Evangelicalism", 3.
[88] This ranges from churches—Redeemer Presbyterian Church (New York, NY) and Willow Creek Community Church (Chicago, IL)— to professional networks—Christians in the Visual Arts—to arts programmes at evangelical universities—Gordon College, Azusa Pacific University, Biola University and Wheaton College.
[89] This ranges from churches—Holy Trinity Brompton and St Pauls Hammersmith (London)—to conferences—Spring Harvest and Wayfarers Arts—to Bible college programmes—All Nations Christian College's specialization in the arts.
[90] For example, Calvin Seerveld begins his defense of the arts with a chapter titled 'A Biblical Charter for Artistic Activity in a Christian Community.' Seerveld, *Rainbows*, 20ff.
[91] Kevin J. Vanhoozer, "Scripture and Hermeneutics," in McDermott, *Evangelical Theology*, 37.

church practice.[92] In seeking a Biblical justification for the arts, many Evangelical theologians begin with the creation account in Genesis.[93] Similarly to the Catholic tradition, evangelical theologians adopt the modern interpretation that the *imago Dei* is evidence that creativity is fundamental to human flourishing. This argument for creativity is extended to give art value as well. Francis Schaeffer writes: 'As a Christian we know why a work of art has value. Why? First, because a work of art is a work of creativity, and creativity has value because God is the creator.'[94] While evangelicals also assert the distinct nature of God's creative act, in contrast to the sacramentalist approach, there is greater variance in how divine creativity is understood in relation to artistic creativity. At one end is Calvin Seerveld's refusal to attribute 'creator' to human artistry because, in his opinion, 'it puts an unlawful burden on the back of any serious, young Christian who wants to be an artist' as it elevates artists to a position only intended for God.[95] While Schaeffer attributes *ex nihilo* creation to God only but asserts that humans also create,[96] Andy Crouch finds more common ground between the nature of divine and artistic creativity, asserting that 'every creation is *ex nihilo*…something is added in every act of making.'[97] Crouch seems to draw from Sayers by making a similar inextricable link between the *imago Dei* and human flourishing. For Crouch, the God presented in Genesis 1 'is first of all a source of limitless, extraordinary *creativity*,' and therefore, this is 'the original insight of the writer of Genesis when he says that human beings were made in God's image.'[98] Thus, if human beings are created in God's creative image, 'surely the primary implication is that they will reflect the creative character of their Maker.'[99] As already seen in the Catholic approach, theologically justifying art via the *imago Dei* runs the risk of elevating the artist over and above other forms of human activity, especially when creativity and artistry are conflated.[100] While Crouch, Schaeffer

[92] A hermeneutical shift within modern-day evangelicalism is evident. For the larger evangelical discussion on the Biblical inerrancy, see J. Merrick, Stephen M. Garrett, and Stanley N. Gundry, eds., *Five Views on Biblical Inerrancy*, Counterpoints: Bible and Theology (Grand Rapids: Zondervan, 2013).
[93] Andy Crouch, *Culture Making: Recovering Our Creative Calling* (Downers Grove, IL: InterVarsity Press, 2008), 20. Cf Wolterstorff, *Action*, 68.
[94] Francis A. Schaeffer, *Art and the Bible* (Downers Grove, IL: InterVarsity Press, 1973), 34.
[95] Seerveld, *Rainbows*, 26.
[96] Schaeffer, *Bible*, 35. This distinction is not unique to theology and the arts and can be found in wider Biblical scholarship. See Gerhard Von Rad, *Genesis: A Commentary*, trans. John H. Marks, The Old Testament Library (London: SCM Press, 1961), 47.
[97] Crouch, *Culture*, 23. See Chapter 6 for an elaboration on this argument, especially 104.
[98] Ibid., 21, 23.
[99] Ibid., 104.
[100] This is evident in evangelical writing such as Frank E. Gaebelein, *The Christian, the Arts, and Truth: Regaining the Vision of Greatness* (Portland: Multnomah Press, 1985), 73.

and Hans Rookmaaker all explicitly resist the conflation in theory,[101] as will be seen in the evangelical case study, maintaining this distinction is more difficult in practice.

This analogy between divine and artistic creativity is not without its critics within the evangelical tradition. Nicholas Wolterstorff, while conceding that one should begin with creation to understand human artistry, thinks Sayers (and those who follow her) puts the emphasis in the wrong place. For Wolterstorff, 'the existence of a significant similarity between man's composing and God's creating is only a peripheral component in that [creation] doctrine.' Rather, '[m]an's *embeddedness* in the physical creation, and his creaturely *vocation* and creaturely *end* within that creation, are where we must begin.'[102] While man is unique in his ability to create, he is also unique because of his responsibility to God.[103] From here comes an argument unique to the evangelical tradition. While the sacramentalist tradition stops their interpretation of the *imago Dei* at Genesis 1:27, the evangelical tradition interprets Genesis 1:28 in light of verse 27.[104] As a result, 'subdue' and 'have dominion' in verse 28 become a God-given 'cultural mandate',[105] defined by Wolterstorff as 'God's command to humanity at creation to develop culture,'[106] a responsibility he asserts marks humans as unique in creation.[107] Genesis 2:15 and 19 are used to provide further Biblical evidence of this mandate and how it is intrinsic to being human,[108] particularly Adam's naming of the animals in verse 19 demonstrating God creating space for humanity to act in His image as creators.[109] Pertinent for this project is how the cultural mandate is then extended to art-making in turn becoming, I argue, a justification for arts patronage. What follows is an example of how this Biblical justification develops.

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[101] Crouch, *Culture*, 104; H.R. Rookmaaker, *The Creative Gift: The Arts and the Christian Life* (Leicester: InterVarsity Press, 1981), 68-69; Schaeffer, *Bible*, 34.
[102] Wolterstorff, *Action*, 68-69.
[103] Ibid., 67-90.
[104] Genesis 1:28 [ESV]: 'And God blessed them. And God said to them, "Be fruitful and multiply and fill the earth and subdue it and have dominion over the fish of the sea and over the birds of the heavens and over every living thing that moves on the earth."' Wilkinson notes that the cultural mandate as a distinction between the sacramentalist and Reformed views. See Wilkinson, "Creation or Work," 26.
[105] The notion of 'cultural mandate' in this form is attributed to the work of the Dutch Calvinists, beginning with Abraham Kuyper and developed by those he influenced. Begbie, *Voicing*, 88-101. For Kuyper's use, see Abraham Kuyper, *Lectures on Calvinism* (Grand Rapids: Eerdmans, 1931), iii. For attribution of 'cultural mandate' to Kuyper, see D. A. Carson, *Christ and Culture Revisited* (Grand Rapids: Eerdmans, 2008), 214.
[106] Wolterstorff, *Action*, 177.
[107] Wolterstorff also understands subdue the earth ('to order it, to place our imprint on it') in terms of God-given responsibility to humans, a responsibility that marks humans out as unique. Ibid., 75. Cf William A. Dyrness, "The Imago Dei and Christian Aesthetics," *Journal of the Evangelical Theology Society* 15, no. 3 (1972): 165.
[108] Genesis 2:15, 19 [ESV]: 'The LORD God took the man and put him in the garden of Eden to work it and keep it…Now out of the ground the Lord God had formed every beast of the field and every bird of the heavens and brought them to the man to see what he would call them. And whatever the man called every living creature, that was its name.' For Genesis 2 as 'humanity's call to culture' as intrinsic to humanness, see Seerveld, *Rainbows*, 24-25; Crouch, *Culture*, 107.
[109] Crouch, *Culture*, 109-110.

Evident in the writing of both Wolterstorff and William Dyrness, the cultural mandate justifies the artist by making the artist necessary for the faithful fulfillment of this God-given command. For Wolterstroff and Dyrness, the connection is self-evident. Wolterstorff states: 'It is not difficult to see how man's vocation of master, of subduer, of humanizer of the world, of one who imposes order for the sake of benefitting mankind or honoring God, applies to the artist…The artist, when he brings forth order for human benefit or divine honor, shares in man's vocation to master and subdue the earth.'[110] Dyrness confirms: '[T]he Christian recognizes that being an artist is part of the human challenge of having dominion over the earth, of the call to stewardship—it calls special attention to a particular (aesthetic) of being human in the world.'[111] With this move, creation of art is fulfillment of a God-given command. If this is true, then to limit culture-making/art-creation is not only dehumanizing but also disobedient to God. From here, one finds a powerful argument for faithful church arts patronage: if the Bible has recorded God's command to create culture (which includes art-making), then church patronage of the arts is an act of obedience to God's command. While this interpretation gives art (and its patronage) Biblical justification, it is also important to draw attention to the fact that, similarly to the *imago Dei* justifying artistic creativity, this interpretation is both modern and idiosyncratic. The more traditional interpretation of this verse is humanity is 'summoned to maintain and enforce God's claim to dominion over the earth.'[112] Humanity exists in authority over the earth but under the authority of God with the responsibility of ruling the world in the way that 'God intends it to be,'[113] interpreted by others within the evangelical tradition as a call to careful stewardship of the earth.[114] While both Dyrness and Wolterstorff suggest the application of Genesis 1:28 to human artistry is self-evident, when doing so, one must be conscious that this interpretation moves beyond traditional interpretations. Further, the danger with this interpretation is in its emphasis in practice. Rather than emphasis being on art-making as constituting humanity, giving art fundamental value, the emphasis shifts to something that humans do in response to God's command, a move that Begbie cautions leads to 'the essence of humanity' being 'defined in terms of obedience'. Rather, Begbie asserts '[i]t would seem more faithful to the text to see it as offering us a vision of humanity created

[110] Wolterstorff, *Action*, 77.
[111] Dyrness, *Visual*, 100.
[112] Von Rad, *Genesis*, 58.
[113] David W. Cotter, *Genesis*, Berit Olam (Collegeville, MN: Liturgical Press, 2003), 18.
[114] Walter Brueggemann, *Theology of the Old Testament with CD-Rom: Testimony, Dispute, Advocacy*, CD-ROM ed. (Minneapolis: Fortress Press, 2005), 461; Loren Wilkinson, "Creation," in McDermott, *Evangelical Theology*, 124. This understanding of careful stewardship is important in light of accusations that this mandate has led to environmental abuse because of an anthropocentric view of nature. See Lynn White, Jr., "The Historical Roots of Our Ecologic Crisis," *Science* 155, no. 3767 (10 March 1967).

not primarily for obedience but to be God's counterpart: man and woman were made as those with whom God could have communion.'[115] While writing about the artist, the distinction Begbie makes is also significant for patronage. The difference between 'obedient to' and 'collaborating with' in church patronage action is an issue I will return to in the evangelical case study.

Of course, justifying art via the cultural mandate is not a sufficient Biblical justification for art within the church, particularly if one believes the Second Commandment to command against images in the worship space, as John Calvin did. However, while Genesis 1:26-28 make artistry fundamental to humanity and a God-given command, visual arts are made faithful in the church through the calling and spiritual gifting of Bezalel for artistic creation within the tabernacle in Exodus 31:1-5.[116] In evangelical writing and to varying degrees,[117] Bezalel is portrayed as the prototype of the spiritually gifted artist: He is 'a man who discovers new possibilities; he opens up creation and cultivates it, and he does so with wisdom and understanding.'[118] He is also evidence of 'a special outpouring of the Lord's Holy Spirit',[119] particularly since this is '[t]he first time [in Scripture] God's Spirit comes upon anyone for some special task.'[120] For these reasons, this passage of Scripture has been used to argue for a 'Biblical view of the arts' and thus justify the existence of art within the church.[121] If God has divinely gifted an artist for the decoration of His tabernacle, then one has Scriptural evidence that artistic creation for the worship space is faithful, and one could argue, necessary if God commanded it for His dwelling place. Through this line of argument, the church not only bears a responsibility to make space for the arts but also can be confident that patronage of the arts is faithful.

In the same way that being made in God's image lends justification to the argument for the fundamental nature of humanity, God's previous action can be used to justify present action. However, one must question whether or not this verse has been

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[115] Begbie, *Voicing*, 151. For his argument that the cultural mandate overemphasises obedience, see 150-155.
[116] Exodus 31:1-5 [ESV]: 'The LORD said to Moses, "See, I have called by name Bezalel the son of Uri, son of Hur, of the tribe of Judah, and I have filled him with the Spirit of God, with ability and intelligence, with knowledge and all craftsmanship, to devise artistic designs, to work in gold, silver, and bronze, in cutting stones for setting, and in carving wood, to work in every craft.'
[117] This argument does precede the modern evangelical tradition. It was used by St Clement of Alexandria to make 'the connection between the Holy Spirit and artistic beauty,' as well by minor medieval theologians to argue 'that the arts are to be used for the service of God.' Patrick Sherry, *Spirit and Beauty: An Introduction to Theological Aesthetics*, 2nd ed. (London: SCM Press, 2002), 10-11. Sherry also discusses Calvin's use of Exodus 31; while not arguing for art within the church, Calvin recognised that artistic ability is a God-given gift. Ibid., 11-12. For Calvin's discussion of the work of the Spirit in giving Bezalel and Oholiab the gifts they needed to construct the Tabernacle, see Calvin, *Institutes*, II.2.16.
[118] Rookmaaker, *Gift*, 70.
[119] Seerveld, *Rainbows*, 27.
[120] Dyrness, *Visual*, 77.
[121] Ryken, *Art*. Ryken extrapolates four Biblical principles for the arts from these five verses.

over-extended in its application as a justification for the arts and thus reduced to a proof text. If one interprets this text as evidence of God specifically gifting artists, then Exodus 31 provides a direct command from God for artistry that can be used to persuade the unsure. Using Exodus 31 as proof of God's endorsement of artistry requires a highly literal application of the passage. While this literal application is endorsed, to hold this position, evangelical scholars and writers have to nuance other passages of Scripture that could be interpreted as contradictory to this approval, particularly viewing the prohibition of the Second Commandment as one of worship rather than image itself.[122]

In contrast, those who do not believe that the representational image has a place within the church continue to use this commandment as the basis of their conviction. For example, the highly influential evangelical theologian, J.I. Packer, writes in his book, *Knowing God*:

> God says quite categorically, 'thou shalt not make *any* likeness of *any* thing' for use in worship. This categorical statement rules out, not simply the use of pictures and statues which depict God as an animal, but also the use of pictures and statues which depict Him as the highest created thing we know—a man. It also rules out the use of pictures and statues of Jesus Christ as a man…there is no room for doubting that the commandment obliges us to dissociate our worship, both in public and in private, from all pictures and statues of Christ, no less than from pictures and statues of His Father…Images *dishonor* God…Images mislead men.[123]

Packer's strong rhetoric, in my opinion, is reminiscent of its day and demonstrates a strong bias to the spoken word as well as lack of critical engagement with the ways by which words can also mislead.[124] Interestingly, in later editions, Packer slightly softens his view, adding the subtitle, 'The Danger of Images' into the text,[125] indicating a more subjective view towards image rather than a categorical dismissal. He also includes an addendum to the chapter where he responds to arguments for image in the church.[126] While conceding their merit, he concludes that the potential dangers mean the 'safer way is to learn to do without them. Some risks are not worth taking.'[127] Regardless of whether one agrees with Packer's conclusions, his argument is one with which evangelicals must contend for it also stems from a literal interpretation and application

[122] Ibid., 38.
[123] J. I. Packer, *Knowing God* (London: Hodder and Stoughton, 1973), 44-47. See 43-51 for Packer's full argument.
[124] Particularly since he states that even mental images of God are also wrong. See ibid., 47-50. While he suggests mental images are wrong, they are a natural part of human imagination and impossible not to create.
[125] J. I. Packer, *Knowing God* (London: Hodder and Stoughton, 2004), 48.
[126] Ibid., 55-56.
[127] Ibid., 56.

of Scripture. Conversely, a literal interpretation of Exodus 31 is a challenge to those who hold Packer's position and one with which they must contend. This points to an internal disagreement within evangelicalism in their approach to interpreting Scripture, specifically what to nuance and what to interpret literally in support of one's position.

If one assumes that Exodus 31 does indicate the necessity of art in the church space, one must still question whether those who use this passage as justification have missed the significance of the context for Bezalel's gifting. In doing so, I suggest one not only misses a stronger argument for art in the church but also an indication of how the church-as-patron participates. Exodus 31 concludes several chapters of detailed instructions given by God for the building of the tabernacle, the tent of meeting housing God's presence while the nation of Israel sojourned in the wilderness. The details of the tabernacle were significant and specific because the space would mediate the presence of God to Israel. Therefore, the details were not arbitrary but were what God's holiness required so that he could dwell among sinful people.[128] Thus, God 'commissioned' Bezalel 'to devise artistic designs' *for the sake of His holy presence* in the space.[129] While modern interpretation has put the emphasis on justifying art based on divine precedence, if one assumes this, the passage raises a further question: Does a role still exist for the artist within the church to create spaces for God's presence to be more fully realised or evoked? If one understands Bezalel's gifting within the context of the tabernacle, the artist's role becomes more fundamental to the life of the church for the artist is gifted to serve the body of Christ by creating a space that helps to mediate God's presence to the worshipper. However, I contend this cannot be adequately understood unless one considers the artist in relation to the church-as-patron. Returning to Exodus 31, Frank Gaebelein makes a passing comment about Bezalel, noting his name 'means "in the shadow [or protection] of God"…Bezalel lived and worked under the Lord's own shadow or patronage. Think of it! The Lord himself the divine patron of the arts!'[130] While extensive consideration has been given to how Exodus 31 impacts the artist and artistry more widely, it also indicates the role of the church-as-patron. God, as Bezalel's patron, gave the artist not only a telos for his work but also a framework that guided his creation. However, this framework was not without freedom for the artist. In the God-given instructions for the Tabernacle, Schaeffer highlights that the priests' skirts are described as having blue pomegranates around the hem (Exodus 28:33). The significance of this is blue is not a 'natural' colour for pomegranates, and for Schaeffer,

[128] Terence E. Fretheim, *Exodus*, Interpretation (Louisville: John Knox Press, 1991), 263-264.
[129] Ibid., 272; Cf Steven R. Guthrie, *Creator Spirit: The Holy Spirit and the Art of Becoming Human* (Grand Rapids: Baker Academic, 2011), 116-117.
[130] Gaebelein, *Christian*, 64.

'[t]he implication is that there is freedom to make something which gets its impetus from nature but can be different from it and it too can be brought into the presence of God.'[131] In other words, even when creating work for the worship space, the artist is free to bring his or her own interpretation to that which is within the boundary.

Arts Patronage as a Spiritual Responsibility

While the *imago Dei*, cultural mandate and Exodus 31 provide Biblical proof of art's value and necessity to humanity and the church, contemporary church patronage of the arts is further justified by positioning it as a spiritual responsibility of the church *to* the Christian artist.[132] Closely linked to the Exodus 31 argument, because the artist has God-given talents,[133] the church has a corresponding God-given responsibility to the artist to provide a space within the church for the outworking of these gifts.[134] Philip Ryken, president of evangelical Wheaton College, argues that not doing so violates the biblical proof of the artist's role in the church (via Exodus 31) as well as the New Testament exhortation to encourage and release the variety of the gifts in the body of Christ.[135] Rookmaaker makes the same argument by appealing to Paul's metaphor of the body of Christ. Because each member has a 'specific function' and 'not one can be left out…[t]hey [the artists] have their rightful place in the family of God.'[136] The argument for art as spiritual gift continues to be reinforced in the present-day by influential evangelical pastors such as Tim Keller of Redeemer Presbyterian Church in New York City and Bill Hybels of Willow Creek Church in Chicago.[137] If one believes art to be a spiritual gift, then not only does one have a further Biblical justification for art-gifting but also a

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[131] Schaeffer, *Bible*, 13-14.

[132] A case can also be made that the evangelical approach gives the church a moral responsibility to the artist. A common starting point in evangelical justifications of art implicitly creates this responsibility, specifically an assumed fractious relationship between the evangelical Protestant church and her artists. For more, see Sara Schumacher, "Fault Lines: The Relationship between the Artist and the Church," *Transpositions* (blog), 23 October 2013, http://www.transpositions.co.uk/2013/10/fault-lines-the-relationship-between-the-artist-and-the-church-part-two/.

[133] H.R. Rookmaaker, *Art Needs No Justification* (Downers Grove: Inter-Varsity Press, 1978), 39-40. Calvin argues that 'because sculpture and painting are gifts of God, I seek a pure and legitimate use of each.' Calvin, *Institutes*, I.11.12. Kuyper affirms Calvin's understanding of art as gift, arguing Kuyper artistic gifts are given to believers and non-believers through common grace. Kuyper, *Lectures*, 153, 155, 161; Cf John W. De Gruchy, *Christianity, Art, and Transformation: Theological Aesthetics in the Struggle for Justice* (New York: Cambridge University Press, 2001), 226; Gaebelein, *Christian*, 62; Rookmaaker, *Modern*, 231.

[134] For this argument in the wider Protestant tradition, see De Gruchy, *Transformation*, 226.

[135] Ryken, *Art*, 25, 27. Relevant Biblical passages include I Corinthians 12:21-22 and Ephesians 4.

[136] Rookmaaker, *Justification*, 20.

[137] New York Times best-selling author Keller argues that artistic creativity is a spiritual gift. See Timothy J. Keller, *Christianity and the Creative Age* (lecture, Redeemer Presbyterian Church, New York, NY, 15 September 2006). Willow Creek's *Network* Course, which helps congregants determine their spiritual gifts, lists 'Creative Communication' as a spiritual gift. For the influence of Willow Creek and Bill Hybels, see "The Insider: 50 Most Influential Churches," *The Church Report Online*, accessed 28 April 2014, http://web.archive.org/web/20060721160438/http://www.thecronline.com/mag_article.php?mid=672&mname=July.; "The 25 Most Influential Evangelicals in America: Bill Hybels," *TIME*, 7 February 2005, http://content.time.com/time/specials/packages/article/0,28804,1993235_1993243_1993288,00.html.

spiritual mandate for faithful church practice. Put negatively, if the church does not give artists their 'rightful place' within the church, she is not acting faithfully in her command 'to encourage and release' the congregation to use their gifts to serve the church.[138]

While the art-as-spiritual-gift argument creates a motivation for patronage action, it also can be used to understand the parameters of the action. If artistry is understood to be a spiritual gift, then it falls within the purpose of spiritual gifts more widely: to build 'up the body of Christ', i.e., the Church.[139] Applied to the artist, the patronage of the gift is not for the individual but for the community. Because the church body is 'joined and held together by every joint with which it is equipped' and 'when each part is working properly' it 'makes the body grow so that it builds itself up in love,'[140] it should be that when the artist's gifts are incorporated into the body of Christ through patronage, the church spiritually benefits. The artist, gifted by God, is free to use his or her gifts in the church but this freedom is bounded by service to the congregation, as already seen in the Catholic approach. While this argument makes arts patronage a spiritual responsibility to the artist, the final way art is made faithful is through its unique contribution to evangelistic activity.

Art's Contribution to Evangelism

Considering that one of evangelicalism's determining characteristics is a concern for proclaiming the gospel, it is not surprising that, in its support of the arts, visual art is justified through its contribution to this primary aim. However, how art is understood to contribute to evangelism varies within the tradition, a difference that bears on the nature of church patronage and support. For some in the evangelical tradition, art is a means of direct Gospel communication, a view articulated by the 2010 Lausanne Congress' *Cape Town Commitment*:[141]

> Artists at their best are truth-tellers and so *the arts constitute one important way in which we can speak the truth of the gospel.* Drama, dance, story, music and visual image can be expressions both of the reality of our brokenness, and of the hope that is centred in the gospel that all things will be made new. In the world of mission,

[138] Rookmaaker, *Justification*, 20; Seerveld, *Rainbows*, 40.
[139] Ephesians 4:11-13: 'And he gave the apostles, the prophets, the evangelists, the shepherds and teachers, to equip the saints for the work of ministry, *for building up the body of Christ*, until we all attain to the unity of the faith and of the knowledge of the Son of God, to mature manhood, to the measure of the stature of the fullness of Christ.' Emphasis added.
[140] See Ephesians 4:16.
[141] The Lausanne movement exists to unite evangelicals for world evangelization. Cape Town 2010 was a meeting of 4,000 international leaders within evangelicalism to set the direction for the world evangelical church. The Cape Town Commitment was written as a 'roadmap' for evangelical practice over the next ten years. Lausanne, "The Cape Town Commitment," accessed 5 August 2014, http://www.lausanne.org/ctcommitment.

> the arts are an untapped resource. We actively encourage greater Christian involvement in the arts.[142]

Seen in this statement, art as 'one important way…we can speak the truth of the gospel' directly leads to the decision to 'actively encourage greater Christian involvement in the arts.' While this commitment is not speaking specifically of art within the church, it demonstrates how support of the arts is made faithful because of its unique service to the church's evangelistic priorities. However, within the tradition, one also finds resistance to and concern for art being reduced to a means of Gospel communication. For Schaeffer, art as an 'embodiment of a message, a vehicle for the propagation of a particular message about the world or the artist or man or whatever…reduces art to an intellectual statement and the work of art as a work of art disappears.'[143] While Rookmaaker is sympathetic that art can help in the church's aim for evangelism, he also warns that, as a result, '[a]rt has too often become insincere and second-rate in its very effort to speak to all people and to communicate a message that art was not meant to communicate.'[144] Rather than be the tool for proclamation, Rookmaaker gives art an indirect role in evangelistic activity, stating that 'art fulfills an important function in our lives, in creating the atmosphere in which we live, in giving us the words to speak, in offering us the framework in which we can see and grasp things…even without noticing it.'[145] He concludes by asserting that '[a]rt is rarely propaganda, but it has been very influential in shaping the thought-forms of our times.'[146] In addition to shaping the way we think, art is, according to Dyrness, a 'critical means to bring outsiders to Christ.'[147] Because 'the experience of art…ultimately refers to God,' art is an important means of 'enlarging our spiritual vision' and therefore is 'preparation for faith.'[148] Further to this end, the shift to a 'visual culture' in Western society means that art is an area of common ground between the church and the non-believing world, making it a 'culturally relevant' starting point for effective evangelism.[149] If art has replaced religion in the role that it plays in people's lives,[150] '[a]rt, then, may be a means, indeed one of the only means, that

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[142] Ibid. Emphasis added.
[143] Schaeffer, *Bible*, 36-37. While Schaeffer posits three ways one can understand the nature of art, he suggests the evangelical tendency is to 'think that a work of art has value only if we reduce it to a tract.' Ibid., 36. See also Fiona Bond, *Arts*, 17; Begbie, *Voicing*, 248.
[144] Rookmaaker, *Justification*, 30.
[145] Ibid., 31.
[146] Ibid.
[147] Dyrness, *Visual*, 144.
[148] Ibid.
[149] Cultural relevance is a core value of Willow Creek. See Willow Creek, "Our Core Values," *Willow Creek Community Church*, accessed 20 January 2014, http://www.willowcreek.org/aboutwillow/what-willow-believes.
[150] Popularity of this belief is seen in Alain De Botton, "Should Art Really Be for Its Own Sake Alone?," *The Guardian*, 20 January 2012, http://www.theguardian.com/commentisfree/2012/jan/20/art-museums-churches.

will catch the attention of this generation.'[151] While variance exists about how art participates, there is a shared conviction that art uniquely contributes to evangelism in some way. Even Schaeffer who strongly warns against reducing art to a message, in a later discussion about form and content, argues 'an art form or style that is no longer able to carry content cannot be used to give the Christian message.'[152] For a tradition characterised by a commitment to evangelistic activism, if art is necessary to the fulfillment of this aim, then its patronage is also faithful practice.[153]

Art's contribution to evangelism raises the corresponding question of how art operates within the church, particularly in contrast to what was seen in the Catholic approach. To structure discussion, I'll use the categories of 'revelation' and 'propaganda'. Already considered at length in the preceding section, the Catholic extension of sacramental potential to art bestows upon it revelatory capacity.[154] Defined as '[t]he disclosure or communication of knowledge…by divine or supernatural means,'[155] inherent to 'revelation' is both the unveiling of something that is not known as well as the means of the unveiling being a source outside of the object. Thus, when asserting art's revelatory capacity, one is simultaneously acknowledging the necessity of divine initiative. Art, in and of itself, is insufficient on its own to act as revelation, but because of the sacramental belief that in the material is the potential to mediate the immaterial, when art and divine initiative meet, revelation is possible. Without this sacramental understanding of materiality, art as revelation remains a difficult category to hold. That being said, one could argue that the evangelical assertion that art indirectly contributes to evangelism by 'creating the atmosphere in which we live' demonstrates resonance with the sacramentalist position. How art operates in this category will be discussed in greater detail in the Roman- and Anglo-Catholic case studies.

To twenty-first century ears, art as propaganda is a largely negative attribution. However, as Toby Clark explains, prior to the twentieth-century, propaganda was 'more or less a neutral term which referred broadly to the dissemination of political beliefs and also to religious evangelism and commercial advertising.'[156] As it grew to become associated with totalitarianism, mid-century art critics sought to distance art from

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[151] Dyrness, *Visual*, 21-22.
[152] Schaeffer, *Bible*, 54.
[153] This also impacts the role of the artist who not only has the potential to influence how culture thinks and what it believes but also is called to be 'salt' in the world. See Rookmaaker, *Justification*, 20, 29; *Modern*, 245. The artist also connects the church to the art world. Dyrness, *Visual*, 140.
[154] Viladesau, *Theology*, 39-41, 144.
[155] *Oxford English Dictionary online*, s.v. "Revelation, N.," accessed 28 June 2014, http://www.oed.com/view/Entry/164694?redirectedFrom=revelation
[156] Toby Clark, *Art and Propaganda in the Twentieth Century: The Political Image in the Age of Mass Culture* (London: Weidenfeld & Nicolson, 1997), 7. Clark defines propaganda as 'the systematic propagation of beliefs, values or practices.'

propaganda, arguing that 'artists should attend to purely artistic concerns; to make, in effect, abstract art which would be immune to political exploitation,'[157] perhaps explaining Rookmaaker's assertion that art is 'rarely propaganda'. According to Clark, the critics' assertion was supported by 'a persuasive historical account which implied that the highest achievements of Western art since the mid-nineteenth century were the result of art's liberation from its traditional patron groups: church, monarchy, aristocracy, and government.'[158] Clark continues: 'Freed from serving these patrons, art could be devoted to the progressive development of its formal qualities and paid for by consumers who appreciated artistic innovation as evidence of the natural creativity of the human spirit.'[159] While the previous chapter demonstrates this sort of link between patron and propaganda to be misguided,[160] the concern for art as [negative] propaganda is pertinent for this project, particularly within an evangelical tradition that justifies patronage of art because it is 'one important way' the church 'can speak the truth of the gospel'.[161] When evangelism is a core concern of the church, how does one keep art from being co-opted as [negative] propaganda, reduced to an evangelistic message-bearer?

Alluded to by Clark, closely related to negative propaganda seems to be intention. At some point, someone intends to use the work of art to influence the viewer towards the adoption of a particular point of view (message). This could be after the work is created, such as the work of Abstract Expressionists being used to espouse American values of artistic freedom to counter Communism.[162] Art can also be intended to be an influential message-bearer from the beginning of the creative process. When a specific message is intended, there is thus one 'right' interpretation of the work. As Francis Schaeffer argues, this diminishes the work of art, for once the viewer has received the message, there is nothing new to see, at least not intentionally. Of course, it is always possible that a viewer 'gets' something from the work wholly other to what was intended. While it is not possible to control a viewer's response,[163] what characterises negative propaganda is an expectation of conversion of thought. As a result, the (largely unknown) effects of art on the viewer become a criterion of art's value.

Returning to art as propaganda within evangelicalism, Rookmaaker, in my opinion, correctly identifies a possible root cause for this. For Rookmaaker, the problem

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[157] Ibid., 8.
[158] Ibid. Kuyper also draws this conclusion arguing that one of Calvinism's main contributions to art was setting it free from 'the guardianship of the Church.' Kuyper, *Lectures*, 157-160.
[159] Clark, *Propaganda*, 8.
[160] David Brown also challenges the assumption of clerical control in church arts patronage. David Brown, *Tradition and Imagination: Revelation and Change* (Oxford: Oxford University Press, 1999), 353-354.
[161] Lausanne, "The Cape Town Commitment". Cf Gene Edward Veith, *State of the Arts: From Bezalel to Mapplethorpe* (Wheaton, IL: Crossway Books, 1991), 204.
[162] Clark, *Propaganda*, 8.
[163] See Viladesau's subjective limitations of art's sacramentality in previous section.

lies in the evangelical tendency to make evangelism an 'end' in itself. Rather than evangelism, Rookmaaker posits an alternative telos, the church 'seeking the Kingdom of God.' For him, this shift fundamentally alters how art is understood and created. If a church 'seek[s] the Kingdom of God', art no longer has to preach or validate Christianity but instead can be made to the glory of God. For Rookmaaker, this is the reason for the artistic success of early Reformed artists such as Rembrandt: 'Their works were deep and important. They were not the means to an end, the winning of souls, but they were meaningful and an end in themselves. They were to God's glory.'[164] In addition to giving art intrinsic value, Rookmaaker also demonstrates the link between a church's telos and how art is understood. This makes a church's view towards evangelism a vital issue for church arts patronage particularly since a church's telos is the boundary within which both artist and patron work. Art as evangelism as well as its communicative capacity will be considered in more depth in the evangelical and Reformed case studies. I now turn to consider the historical and theological influences within the Reformed, particularly Church of Scotland, tradition.

Reformed [Church of Scotland] Patronage of the Visual Arts

Similar to the Catholic and Evangelical traditions, the Reformed tradition is international in expression and scope. In addition, because of the Dutch Reformed influence on evangelicalism's view towards the arts,[165] there are resonances of the Reformed within the evangelical. While this is the case, even for Dutch Reformers sympathetic to visual art more generally, support of art for the church space is a recent phenomenon. For example, in 1898, Abraham Kuyper, one of the most influential Dutch Reformed thinkers, asserted in his *Lectures on Calvinism* that one of the hallmarks of Calvinism's success was its emancipation of art from the 'guardianship of the church'.[166] A century on, sympathy for art in the church is widespread within the global Reformed tradition, an observation that motivated Christopher Richard Joby's re-assessment of Calvin's position on the faithfulness of visual art within the Church.[167] While Joby details

[164] Rookmaaker, *Justification*, 30.

[165] Lundin, "Arts," 426. Cf Wilkinson, "Creation or Work," 23. Dutch Reformed writers are considered in the evangelical section because of their greater influence in this tradition. Christopher Joby observes that while these writers appeal to the Reformed tradition, they make little if any reference to Calvin's writing. Christopher Richard Joby, *Calvinism and the Arts: A Re-Assessment* (Leuven: Peeters, 2007), 30.

[166] Kuyper, *Lectures*, 157. See also 166-7. Cf David Fergusson, "Aesthetics of the Reformed Tradition," in *Worship and Liturgy in Context: Studies and Case Studies in Theology and Practice*, ed. Duncan B. Forrester and Doug Gay (London: SCM Press, 2009), 28-29.

[167] Increased depictions of Christ in Reformed churches further indicate relaxing of the traditional position. Joby, *Calvinism*, 151. Cf Leslie P. Spelman, "Calvin and the Arts," *The Journal of Aesthetics and Art Criticism* 6, no. 3 (March 1948): 246-252. .

the increase in church decoration in the Netherlands,[168] other examples include the rise of the internationally-renowned arts ministry practice of Redeemer Presbyterian Church in New York City as well as installation of visual art in sanctuaries of the historically iconoclastic Church of Scotland. As will be seen in this section, within Calvinist Reformed traditions, any visual art installed within the church space now is a complete reversal of early Calvinist thought. While the perceived link between images and idolatrous worship led to the prohibition of visual art within the church space, the emphasis on the centrality of Scripture and preaching over the Catholic priority of the sacraments meant the visual was no longer necessary for worship. Because art within the church was not theologically faithful or liturgically necessary, church arts patronage was also deemed unfaithful. As historian Philip Benedict puts it, 'there can be no doubt that wherever a Reformed Reformation triumphed, it immediately and substantially altered the conditions of artistic patronage and production.'[169] Because this thesis focuses on patronage practice in urban Scotland, this section will start with Calvinism's wider influence on Reformed views towards the arts before considering more specifically how this was worked out in the history and practice of the established Reformed Church of Scotland [CofS].[170] I conclude with an analysis of CofS institutional documentation to understand the theological position that underlies what is believed to be faithful contemporary arts patronage.[171]

Arts Patronage as Theologically and Biblically Unfaithful

The Reformed theological prohibition of art within the church comes from a particular Calvinist interpretation of the Second Commandment. Whereas the command against graven images had previously been interpreted in light of the First Commandment against worship of other gods (meaning prohibition of the *worship of* rather than the image itself), with Calvin, graven images was separated out and emphasised.[172] This led to at least two prohibitions related to art within the church. First was the prohibition against representing God in any form, already argued by Packer in the preceding section. According to theologian Daniel W. Hardy, '[f]or Calvin, images undermine God's witness…As the Second Commandment shows, all visible representations of God are "unfitting and absurd fictions" that sully God's immeasurable majesty, displease God and

[168] Joby, *Calvinism*, 151. See Chapter 5 for full discussion.
[169] Benedict, "Calvinism," 38, 41. Cf Michalski, *Reformation*, 191.
[170] Calvin rather than Luther influenced the Scottish Reformation. See Duncan Forrester, "Introduction: In Spirit and Truth—Christian Worship in Context," in Forrester and Gay, *Worship and Liturgy*, 8.
[171] In this section, 'patronage' always refers to patronage of the arts rather than the historical CofS practice of patronage that dictated how ministers were installed.
[172] Benedict, "Calvinism," 28-29.

conflict with his universality.'[173] While this prohibition still allows for art within the church, just not attempts to represent God visually, the second prohibition makes art's presence in the church space unfaithful. Not only was Calvin concerned that images in the space 'draw human attention downward, rather than lifting human minds above themselves in admiration,'[174] he also believed their presence in the church space, because of humanity's fallenness, led to idolatrous worship. He writes:

> We have experienced too much how the ensign of idolatry is, as it were, set up, as soon as images are put together in churches. For men's folly cannot restrain itself from falling headlong into superstitious rites…when I ponder the intended use of churches, somehow or other it seems to me unworthy of their holiness for them to take on images other than those living and symbolical ones which the Lord has consecrated by his Word.[175]

With this move of linking image to idolatry as well as its distraction in worship, art in the church space, and by extension its patronage, became unfaithful church practice:[176] the church existed for the worship of God, while art, by its nature, pulled in the opposite direction of the church's telos. Even though art was believed to have important value within wider human culture,[177] Calvin 'opposed all *religious use* of the visual arts.'[178] This prohibition and view of images not only led to a Protestant suspicion and fear of the visual arts more generally but also fueled the iconoclasm that accompanied reformation movements.[179]

The iconoclastic outworking of Calvinist teaching is described by art historian Sergiusz Michalski: 'Calvinist churches were stripped of visual elements, only tablets with inscriptions from the Bible remaining…of decisive importance was the removal of works of art from the sacral sphere, from places of worship.'[180] While removal of sacred art in England was systematic and closely tied to both Church and Crown,[181] iconoclastic activity in Scotland is described as the 'most radical and thoroughgoing of the Calvinist

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[173] Daniel W. Hardy, "Calvinism and the Visual Arts: A Theological Introduction," in Finney, *Seeing Beyond the Word*, 12.
[174] Ibid., 12-13.
[175] Calvin, *Institutes*, I.11.13.
[176] Benedict, "Calvinism," 27. Cf Michalski, *Reformation*, 65.
[177] This includes Calvin's assertion that God gifts both believer and non-believer with creative gifts. See Calvin, *Institutes*, II.11.15. Cf Kuyper, *Lectures*, 155, 161.
[178] Hardy, "Introduction," 15-16.
[179] Benedict, "Calvinism," 30; Fergusson, "Aesthetics," 23, 26; Hardy, "Introduction," 8.
[180] Michalski, *Reformation*, 69-70; Dyrness, *Reformed*, 93.
[181] This was the subject of the 2013-14 'Art Under Attack' exhibition at the Tate Britain. Tate Britain, *Art under Attack: Histories of British Iconoclasm* (London: Tate Britain, 2013), Exhibition Guide, 1-5. For a review of the exhibition, see Sara Schumacher, "Exhibition Review: 'Art under Attack: Histories of British Iconoclasm'," *Transpositions* (blog), 25 October 2013, http://www.transpositions.co.uk/2013/10/art-under-attack/. For influence of English Reformation on Scotland, see Duncan B. Forrester, "The Reformed Tradition in Scotland," in Wainwright and Tucker, *Christian Worship*, 475.

reformations in Europe.'[182] Historian Jane Dawson describes the start of iconoclastic activity in Scotland:

> On 11 May 1559 in St John's parish church in Perth John Knox's sermon on the cleansing of the Temple provoked an iconoclastic riot, which rapidly spread to the rest of the burgh and provoked the Wars of the Congregation, 1559-60…That first round of smashing led to many others as the Protestants seized the opportunity to 'cleanse' the churches of Scotland. This campaign of destruction had specific targets, especially the physical apparatus associated with the Mass and the cult of the saints: altars and statues were broken or defaced, wall paintings were whitewashed, saints' relics and communion vessels were removed.[183]

As the Reformation progressed, the prohibition of images and their destruction 'was codified in many Reformed confessions and church ordinances,'[184] including Scotland's *First Book of Discipline*. In the section titled 'The Third Head: Touching the Abolishing of Idolatrie', Scottish churches were commanded to remove any idolatry, 'the Masse, invocation of Saints, adoration of images and the keeping and retaining of the same.'[185] With this command, iconoclasm was theologically justified at an institutional level.[186] Therefore, for the early CofS, it was not simply that arts patronage was unfaithful, but the destruction of art in the church was now an indication of its faithfulness.

Art as Liturgically Unnecessary

While the Calvinist interpretation of the Second Commandment made visual art and its patronage scripturally-unfaithful, when combined with the Reformed emphasis on preaching and Scripture, the visual also became liturgically-unnecessary. In contrast to the priorities of 'Catholic' worship, '[t]he Bible, and the Bible alone, was to be normative for authentic Christian worship' in Reformed churches.[187] 'The return to Scripture alone over against tradition as the supreme rule of faith and life' and the centrality of

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[182] Forrester, "Introduction," 7.

[183] Jane Dawson, "Patterns of Worship in Reformation Scotland," in Forrester and Gay, *Worship and Liturgy*, 137. Ironically, in 2009, St Johns Perth launched a financial appeal to renovate their current space into a building that 'will blend artistic endeavor with religious and prayerful reverence. St John's will be a place where cultural activity will flourish.' See St John's Kirk, *St John's Kirk of Perth: Vision for the Future—the Appeal* (Perth: The Trust of St John's Kirk of Perth, 2009), 2, 8. The church also has several works of art installed in its space, including 'The Rising Son' by Hugh Murdoch, a painting installed behind the Communion table. See Hugh Murdoch, "Previous Exhibitions," accessed 28 June 2014, http://www.hughmurdoch.com/previous_exhibitions.php.

[184] Benedict, "Calvinism," 29.

[185] Church of Scotland, *The First Book of Discipline [of the Church of Scotland]*, ed. James K. Cameron (Edinburgh: St Andrews Press, 1972), 94-95.

[186] Ibid., 17. This is Cameron's commentary.

[187] Forrester, "Introduction," 7. Calvin also rejected the argument that images in the church served didactic purposes for the illiterate or uneducated. Instead, the need for images evidences a lack of 'sound teaching'. Fergusson, "Aesthetics," 26-27.

preaching in the worship service meant that '[t]he sacraments themselves became annexed to the proclamation of the Word so that their efficacy was derivative from and subordinate to the latter and its proclamation.'[188] The liturgical priority of preaching and Scripture was emphasized architecturally in the re-ordering of what had been Catholic worship spaces. Within Scotland, the fourteenth-century St Monans Kirk in Fife is a good example; at the time of the Reformation, the pulpit was moved to the middle of the church.[189] In a re-ordering like this, the pulpit rather than the altar was given architectural priority, becoming 'a fundamental reminder to the congregation that the sacrifice of the Mass had been totally repudiated and the preaching of the Word now formed the heart of public worship.'[190] While the space emphasised the possibility of accessing God directly,[191] ornate sacramental vessels also became unnecessary as 'everyday tableware' now sufficed for the celebration of Communion.[192] While examples of silver vessels from early Reformed Scotland do exist,[193] perhaps indicating that Reformed prohibition was not total, because it was widely held art was liturgically unnecessary, the Church now had no practical reason to act as patron to the arts.

Within the contemporary CofS, there is strong evidence of a reversal of this position both theologically and in church practice. Theologian David Fergusson not only argues that 'the sacramental life of the Reformed tradition needs some reassessment,' creating space for art in worship, but also suggests '[t]here is nothing within Reformed theology that should prevent this [art in the church] and much that ought to promote.'[194] While 'nothing' is an overstatement considering the influence of Calvinist thought on CofS theology, evidenced by iconoclastic practice, Fergusson demonstrates not only a complete reversal of the CofS historical position on images but also the theological desire to construct a CofS Reformed theology of the arts that reintroduces art into the worship space. Work to this end has already been started in Joby's *Calvinism and the Arts: A Re-Assessment*. While seeking to be faithful to the principles in Calvinist theology, particularly prohibition of the worship of the image, Joby rejects Calvin's general dismissal of visual art and argues that certain genres of art, specifically history and landscape painting, could be faithfully brought into the Calvinist church space. Further,

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[188] Fergusson, "Worship," 75-76.
[189] See also St Giles Cathedral in Edinburgh. During the Reformation, the focus of worship was moved from the high altar at the east end to the pulpit in the sanctuary. See Joby, *Calvinism*, 95-97.
[190] Dawson, "Patterns," 138.
[191] Nigel Yates, "Sacred Space: Reading Scottish Church Buildings," in Forrester and Gay, *Worship and Liturgy*, 165.
[192] Dawson, "Patterns," 146.
[193] For examples, see Museum of Scotland, *Kingdom of the Scots: The Reformed Church* (Edinburgh: National Museums Scotland, 2014). While Reformed vessels are made of silver, decoration and design is markedly less ornate than contemporaneous Catholic vessels.
[194] Fergusson, "Aesthetics," 35.

Joby suggests Calvin's principle of accommodation—'for the upbuilding of the church [outward discipline and ceremonies] ought to be variously accommodated to the customs of each nation and age, it will be fitting…to change and abrogate traditional practices and to establish new ones'[195]—as another fruitful starting point for faithful reintroduction of art into the church space.[196] In an argument similar to the one already seen in the evangelical approach, the shift to a visual culture in wider society opens the door for the church to change their practice to accommodate 'the custom of the age.'[197] While space is present in Calvin's thought, it seems that in order to promote visual art in the church space, one must admit that Calvin was mistaken in some of his views about visual art.

Contemporary church practice also demonstrates this reversal quite clearly. However, before discussing this, it is helpful to consider briefly two historical incidents that softened the Calvinist theological and liturgical beliefs towards the arts within the CofS. First, a growing sympathy towards the arts in the church can be detected at the time of the Scottish Enlightenment, particularly through the significant contributions of prominent CofS clergy. Known at the time as the Moderate party within the CofS, ministers such as William Robertson and Hugh Blair sought to reconcile Christian beliefs with Enlightened principles,[198] and while they were not without their opponents,[199] their activity indicates sympathy towards the arts and culture. This is demonstrated not only in Blair's Scottish edition of Shakespeare but also in the Moderate Party's support of the play, *Douglas*, penned by clergyman John Hume. Despite theatre being considered sinful by many within the CofS, the Moderates decided to stage it anyway, leading to strong opposition and discipline of some of the supportive clergy.[200] This decision to go against majority belief is significant for contemporary practice because, according to historian Richard Sher, 'the *Douglas* affair of 1756-1757 established that the future direction of the Church of Scotland and of Scottish society as a whole would be toward cultural and intellectual freedom, religious moderation, and respect for serious

[195] Calvin, *Institutes*, IV.x.30.
[196] Joby, *Calvinism*, 75.
[197] For a specific appeal to this argument, see ibid., 112.
[198] Richard B. Sher, *Church and University in the Scottish Enlightenment: The Moderate Literati of Edinburgh* (Edinburgh: Edinburgh University Press, 1985), 64, 151. Both at the University of Edinburgh, Robertson was Principal and Blair was Professor of Rhetoric. D.W. Bebbington, "Enlightenment—Scottish Enlightenment," in *Dictionary of Scottish Church History and Theology*, ed. Nigel M. de S. Cameron (Edinburgh: T&T Clark, 1993). Cf J. H. S. Burleigh, *A Church History of Scotland* (London: Oxford University Press, 1960), 303.
[199] The Popular, Evangelical party was the most vocal opponent. The two parties not only disagreed doctrinally (although both parties would claim authority of the Westminster Confession) but also on the issue of installation of ministers. See *Scotland*, 328. This dispute would eventually come to be the reason for the Great Disruption of 1843. See I. Hamilton, "Disruption," in Cameron, *Scottish Church History and Theology*.
[200] For details of the *Douglas* controversy, see Sher, *Enlightenment*, 74-92.

endeavours in all branches of the arts and sciences,'[201] including, I think, an eventual reconsideration of visual art within the church space.

In the following century, wider institutional generosity towards art within the church space can be detected, specifically in the Scoto-Catholic movement (c.1850-c.1920) as well as in the writing of hymnologist, liturgist and clergyman Millar Patrick (1868-1951). Influenced by the Oxford Movement in the Church of England, the Scoto-Catholic movement sought to reform Presbyterian worship and bring it in line with high liturgical practice and doctrine. While the movement was only ever a minority in the CofS, eventually disbanding in order to maintain church unity, its legacy can be seen in the architecture of Greyfriars, Edinburgh and Holy Trinity, St Andrews as well as the proliferation of stained glass and presence of organs in the Scottish kirk.[202] Writing in the wake of the Scoto-Catholic movement, Patrick wrote what has become an influential article for contemporary practice. Titled 'Pulpit and Communion Table', Patrick argues that the over-emphasis on preaching in Scotland has led to the neglect of other important aspects of church worship, specifically Communion.[203] The outcome has been a diminishment of the imagination and a lack of sensitivity to beauty, characteristics that Patrick attributes to the influence of John Knox.[204] In an apologetic for the imagination, Patrick asserts: 'If you are to reach the truth of Scripture you must maintain a constant play of imagination over the symbolic language it uses,'[205] indicating the influence of sacramental thinking on Patrick. To this end, Patrick makes two suggestions for the Church. First, he suggests the development of symbolism fitting to the faith and tradition, 'which will help faith and not distract it, which will be in accord with the tradition and feeling of a Church which has such an inheritance and historical background as ours, and which will yet call out the imagination of those who worship, and so minister to their faith.' Secondly, he suggests the establishment of 'a standing Committee of experts, to advise congregations on artistic questions that arise in Church building or furnishing.'[206]

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[201] Ibid., 86.

[202] See Stewart J. Brown, "The Scoto-Catholic Movement in Presbyterian Worship C.1850-C.1920," in Forrester and Gay, *Worship and Liturgy*, 152. For a history of stained glass in Scotland, see Michael Donnelly, *Scotland's Stained Glass: Making the Colours Sing* (Edinburgh: The Stationary Office, 1997). While a survey, the book recognises the church's re-engagement, suggesting that the commissioning of James Ballantine in 1856 for a window in Greyfriars 'broke the dam of Presbyterian resistance to stained glass.' Ibid., 21.

[203] Millar Patrick, "Pulpit and Communion Table," *Church Service Society Annual* (1932-33): 4.

[204] Ibid., 5.

[205] Ibid., 8. This quotation is used twice in CARTA documentation. In both instances, Patrick is misquoted. Rather than '*reach* the truth of Scripture', he is quoted as saying: 'If you are to *teach* the truth of Scripture....' While Patrick's original sentiment moves towards a sacramentalist understanding, CARTA's misquotation aligns art with historical Reformed thought. See CARTA, "Briefing the Artist," accessed 27 January 2014, http://www.churchofscotland.org.uk/resources/subjects/art_and_architecture_resources; CARTA, "Re-Ordering Church Interiors," accessed 27 January 2014, http://www.churchofscotland.org.uk/resources/subjects/art_and_architecture_resources.

[206] Patrick, "Pulpit," 13.

Under Patrick's leadership as the first convenor,[207] this began as the Artistic Matters Committee in the 1930s and continues in the present-day as the Committee on Church Art and Architecture (CARTA).[208] In what follows, an analysis of institutional CARTA documentation brings to light contemporary CofS' theological beliefs about art and faithful arts patronage.

Theological and Liturgical Understanding of Contemporary Practice

CARTA exists to 'advise[s] and regulate[s] the development of buildings to meet new needs and circumstances,'[209] and, in theory, should be consulted and must give approval for changes to the interior and exterior of any church building.[210] To this end, CARTA includes several documents on their website that provide both rationale and guidance for a church wanting to consider issues of art and architecture.[211] As an institutional committee, it is fair to assume that CARTA believes this documentation is faithful to the CofS tradition. Thus, a close and critical reading gives insight into how the contemporary CofS theologically understands art in the church space; the extent to which this is present in practice will be considered in the CofS case study. In this section, I suggest that while one can detect a cautiousness and latent suspicion towards art in the church within the documentation, art is also given a robust role in fulfilling the primary purpose of the church building, specifically the worship of God. In addition, a close reading reveals a relational model of arts patronage proposed as best practice.

While never directly addressed, a latent suspicion of the arts, consistent with the historical Reformed tradition, can be detected throughout the documentation. I offer two examples. First, in referring to the installation of stained glass, the relevant pamphlet cautions: 'It should be realised that *too much* stained glass can have the effect

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[207] Patrick was also an arts patron, commissioning architects such as Alexander ('Greek') Thomson. *Oxford Dictionary of National Biography*, s.v. "Patrick, Millar (1868-1951)," accessed 29 June 2014, http://www.oxforddnb.com/view/article/66402.

[208] The original Artistic Matters Committee was created 'to advise congregations on artistic questions that arise in Church building or furnishing.' Patrick, "Pulpit," 13.

[209] Church of Scotland, "Church Art and Architecture Committee," accessed 27 January 2014, http://www.churchofscotland.org.uk/about_us/councils_committees_and_departments/church-art-and-architecture-committee.

[210] CARTA, "Remit," accessed 27 January 2014, http://www.churchofscotland.org.uk/__data/assets/pdf_file/0016/3481/artarchitecture_remit.pdf. See also A. Gordon McGillivray, *An Introduction to Practice and Procedure in the Church of Scotland* (Edinburgh: A Gordon McGillivray, 1995), 16.

[211] The documents are publicly available on the CofS' website. See CARTA, "Art and Architecture Resources," accessed 27 January 2014, http://www.churchofscotland.org.uk/resources/subjects/art_and_architecture_resources. While the titles suggest a narrow definition of art as stained glass, the documentation suggests policy can be extended more widely. See CARTA, "Briefing," 5-7.

of turning a congregation in on itself and shutting off God's wider world outside.'[212] While the pamphlet warns against excess, it fails to address how a congregation is to determine when it has too much in the church or, more importantly, *how* art contributes to this problem. The assumption is simply made that it does. Secondly, when discussing how to reorder a church's interior, a series of examples are given to suggest what a church building might say about the congregation. The positive examples extol the simplicity of the church building,[213] further reiterated with the following: 'Church of Scotland buildings tend to be simple. We worship without needing too many 'props'.'[214] Consistent with its Reformed history, art as a 'prop' to worship positions it as something that is nice but not liturgically necessary for worship. While the positive examples extol simplicity, the negative example given suggests that over-adornment of the church demonstrates pride in human prosperity over and against the command to sell all and give to the poor,[215] a moral argument against art espoused in the wider historical Reformed tradition.[216]

In light of its Reformed and iconoclastic history, it is not surprising to find a latent suspicion still present considering how drastically theological beliefs are being revised in contemporary practice. In actuality, one could argue this gives authenticity to the changes taking place for (real) change is rarely smooth or linear. To this end, the documentation acknowledges the church's history of being 'leery towards works of arts',[217] and interestingly, suggests that the severity of past destruction has been misunderstood. For example, when discussing the iconoclastic destruction of stained glass windows, it is stated this was not official policy but instead was a result of various factors, such as disrepair, and thus unrelated to how the Church viewed the arts.[218] While this might be the case unofficially, the command given to remove idolatry in the First Book of Discipline as 'official policy' seems an apt counter-example. In other parts of the documentation, the destruction that did happen is recast in a positive, theological light. For example, it is suggested that the altar and images were removed 'to create one worshipping space…the changes made were "enterprising and audacious" and made the

[212] CARTA, "Church Windows," accessed 27 January 2014, http://www.churchofscotland.org.uk/resources/subjects/art_and_architecture_resources.
[213] Commitment to 'simplicity, sobriety and measure' as part of the Reformed aesthetic is asserted by Fergusson, "Aesthetics," 25.
[214] CARTA, "Gifts and Memorials," accessed 27 January 2014, http://www.churchofscotland.org.uk/resources/subjects/art_and_architecture_resources. Patrick reiterates the Reformed concern for simplicity. See Patrick, "Pulpit," 12.
[215] CARTA, "Interiors," 4.
[216] Benedict, "Calvinism," 27. CARTA documents warn that congregants will see spending money on stained glass as an indulgence. CARTA, "Briefing," 5.
[217] CARTA, "Briefing," 5.
[218] Ibid., 9.

aims of the Reformation understandable to ordinary people.'[219] In this emphasis, the motivation of iconoclasm shifts away from art itself and towards enabling faithful worship, an important clarification in understanding what happened during this time. While writing about iconoclastic practice in England, William Dyrness similarly describes the action not as violence against image but as an act of repentance for the worship of images. This was especially important since Reformed theology sought to do away with a mediator between humanity and God (of which art was believed to act as such), supported by the belief in the priesthood of all believers.[220] While these clarifications are important for interpreting historical practice, especially challenging conclusions that Reformed Protestantism rejected art (or the artist) when it was actually the theology associated with the art being rejected, what remains is the loss not only of human cultural expression but also historical precedence from which contemporary practice can build upon. Further, while visual art was prohibited, the documentation suggests that the objects produced after the Act of Parliament in 1617 made it a requirement for the churches to have sacramental vessels 'puts paid to the notion that after the Reformation there was a rejection of things of beauty in the church.'[221] The documentation importantly identifies that a lack of visual art does not necessarily mean a lack of aesthetic or a lost concern for beauty.[222] Aware of its varied and troubled history with visual art, CARTA now understands art to play a robust role in contributing to the church as a place of worship.[223]

Throughout the documentation, CARTA is clear that the church building's primary purpose is as a worshipping space,[224] facilitating the 'gathering and building' of the community that 'grows around the Gospel.'[225] Even though the building itself is not seen as holy or the place where God's presence dwells,[226] not only does the space shape the congregation but it also participates in the worship of the church, impacting a

[219] CARTA, "Interiors," 8.
[220] Dyrness, *Reformed*, 301.
[221] CARTA, "Sacramental Vessels," accessed 27 January 2014, http://www.churchofscotland.org.uk/resources/subjects/art_and_architecture_resources. As evidence, see earlier footnote regarding Reformation vessels in the Museum of Scotland.
[222] Cistercian architecture, such as Fountains Abbey in England, is a good example of this from another tradition.
[223] For CARTA, it is important to pursue good design because the end result [the art object] 'has so much to do.' CARTA, "Briefing," 4. Art is not only an instrument for worship but also greets people as they enter, invites tranquility as people look towards the table, creates a dialogue between the viewer and God and gives encouragement to people as they leave. Ibid., 5. The work also educates by instructing the viewer in the Biblical and historical events it images. Ibid.; CARTA, "Windows," 4, 5.
[224] CARTA, "Interiors," 4, 10.
[225] CARTA, "Working with an Architect," accessed 27 January 2014, http://www.churchofscotland.org.uk/resources/subjects/art_and_architecture_resources; CARTA, "Interiors," 10. While primary purpose is given to the congregation, the building also speaks to the visitor and potentially assists them in coming to God. Ibid., 21.
[226] CARTA, "Interiors," 21.

congregant's worship of God.[227] The building has a 'message' that is communicated through its structure as well as its history:[228] what is in the space 'adds to the hearing of the gospel' and secures it in the mind of the viewer.[229] This is the context for art in the church: the church building is full of 'objects which focus our attention and enable our worship,'[230] an obvious move away from early Calvinist thought. However, in order to enable worship effectively, artwork must 'fit' the church space,[231] not only supporting its worship aims but also speaking a consistent message to the visitor about the nature of the congregation.[232]

This view about art's contribution to worship is found in the wider Reformed tradition, particularly in John W. De Gruchy's advocacy for art in the church space. While writing for a South African post-apartheid context, De Gruchy affirms CARTA's perspective, stating that while art has 'a variety of functions', 'chiefly it is an aid to worship and a means of theological and spiritual formation.'[233] Sharing CARTA's view of art, De Gruchy also draws the conclusion that a work must fit or have integrity with the aims of the space as well as the particularity of a congregation who worship within that space.[234] Reformed theologian David Willis helpfully defines integrity as 'congruence between a person's or thing's phenomena and the end for which that person or thing was created.'[235] In other words, integrity is faithfulness towards a telos. This creates a resonance between the Reformed and Catholic approaches. While theological starting points differ, the purpose of the space creates a boundary around the work of art that *should* impact its creation, interpretation, and reception. Also present in the evangelical, but perhaps less well developed, the necessity of art's fittingness within the boundary of church suggests a *modus operandi* for church arts patronage practice regardless of tradition, something that will be explored in the concluding chapter.

A closer reading of CARTA documentation reveals an even more explicit resonance between the Reformed and Catholic traditions, indicating the pluriformity of the present-day CoS. For example, CARTA finds space for art to participate *as art* in worship, almost in a sacramental way. Through the display of the artist's creativity, CARTA suggests that art evokes a creative response from the viewer 'in such a way that

[227] Ibid., 8.
[228] Ibid., 7, 9, 12, 14.
[229] Ibid., 9.
[230] CARTA, "Architect," 11.
[231] CARTA, "Windows," 15; CARTA, "Interiors," 9.
[232] CARTA, "Interiors," 4. Because the church is a worshipping space, art in the church serves the congregation's worship. Exodus 28 is used as Biblical evidence. Ibid., 10. CARTA, "Briefing," 17; CARTA, "Interiors," 4.
[233] De Gruchy, *Transformation*, 213.
[234] Ibid., 217.
[235] David Willis, *Notes on the Holiness of God* (Grand Rapids: Eerdmans, 2002), 120. Willis' contribution is originally noted in Fergusson, "Aesthetics," 26.

the beauty in the subject and in the person can *mediate* the beauty that is God.'[236] For example, a window speaks through the content 'of the God who is both within and beyond' while also speaking to the viewer in a way that they 'will be able to recognise that God as one who speaks to them also.'[237] It not only appeals to the imagination but also awakens the faith of the worshippers,[238] giving glory to God while also moving the heart to worship.[239] In contrast to the past, art now plays an active role in the worship of the congregant, and, at times, this participation leads one to a deeper experience of God, a fascinating shift in CofS theology in favour of the visual arts. A positive view towards art's contribution to worship also means that its patronage by the church can now be faithful. To this end, the documentation intimates four characteristics of best patronage practice.

Characteristics of CofS Arts Patronage

Because of CARTA's stated role within the CoS, their suggested practice is, at least theoretically, normative for the wider tradition. While never explicitly stated in these terms,[240] I suggest that the documentation characterises best arts patronage practice as: dialogical, congregation-led, theologically-influenced, and Committee-guided. First, patronage is understood as a *dialogue between artist and congregation.* In selecting an artist, the Committee's preference is for churches to refer to a Committee-supplied list, research examples of various artists' work, and directly approach one artist to undertake the project. CARTA also recognises a church could ask several artists to submit designs and then choose the best; however, this is not recommended because 'the design does not issue from *a developing dialogue* between congregation and artist.'[241] While the nature of this dialogue is not fully developed in the documentation, the Committee intimates that the creation of art for the church is relational and collaborative. If an artwork is to 'fit' the church space, as mandated above,[242] dialogue of some kind is necessary, as the artist needs to understand the particular worshipping congregation. While this is especially true if the artist is outside the church, even an artist from the congregation needs to understand how the work of art will fit within the church's theological beliefs. If patronage is understood to be dialogical, while the

[236] CARTA, "Briefing," 5. Emphasis added.
[237] Ibid., 15.
[238] CARTA, "Windows," 5.
[239] Ibid., 14. Belief that God can be mediated through visual art is reiterated in the 'aesthetic' questions the Committee asks of designs, such as: 'Do they draw the eye through to feel in our souls God's presence in all of life?'. CARTA, "Gifts," 15.
[240] The proposed characteristics are not found in the documents but have emerged from a close reading.
[241] CARTA, "Briefing," 13. Emphasis added.
[242] CARTA, "Windows," 15; CARTA, "Interiors," 9.

documentation does not explicitly state this, for (true) 'dialogue' to occur, then the church-as-patron must enter into the conversation as a full but distinct participant in the process of creating the work. Importantly, the Committee notes that this dialogue should not limit the artist or dictate to him/her what to do; rather, the church should allow the artist to bring in his or her own sources of inspiration.[243] At least in theory, the congregation approaches the artist, works with him or her to create a 'good design', and theoretically leaves 'it to the artist', presumably trusting the inspiration of the artist to produce a work worthy for the purposes of the space.[244] As seen in the previous traditions, freedom-within-boundaries is what is advocated.

Secondly, patronage is *congregation-led* (rather than donor- or artist-led) because '[a]s users of the building, it is their prayers and praise it will enrich.'[245] Again, because the building is a worshipping space, whatever is in it must serve this purpose.[246] Put together, the nature of the congregation as well as their worship space defines the 'boundary' within which the artist and patron dialogue towards the formation of the work. While patronage is congregation-led, the documentation makes at least two problematic assumptions that could be detrimental for church practice. First, CARTA assumes that the artist comes from outside the congregation. For example, the Committee, while stating that there have been 'one or two successful attempts', discourages congregations from having a member 'produce a drawing and offer it for conversion into a window' because '[t]his is unlikely to be successful since creating a window means also understanding the way the idea will be interpreted.'[247] While discouraged, the July 2012 'Creative Christians' issue of *Life and Work* featured a story about Billy Scobie, a CofS congregant who claims that one of his artistic contributions was designing a stained glass window for his local church,[248] suggesting an inconsistency between institution and committee protocol.

Assuming artists come from outside the church is reinforced in instructions for briefing the artist: 'The importance of a full briefing and exchange of views with the artist, when he/she visits the church or at another time, cannot be overstated…this is not always a straightforward task because of the difference in vocabulary between the world of the Church and world of the artist, with their very different 'raw materials'.'[249]

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[243] CARTA, "Briefing," 14.
[244] Ibid., 15.
[245] Ibid., 14.
[246] Ibid. Rather than driving content, the donor's role is to provide information about the reasons for the commission. CARTA, "Gifts," 6.
[247] CARTA, "Windows," 16.
[248] Jackie Macadam, "Creative Christians," *Life and Work: The Magazine of the Church of Scotland* (August 2012): 13.
[249] CARTA, "Briefing," 13.

In this statement, by assuming the world of the artist and the world of the Church are separate, there is no consideration for the very real possibility that these two worlds could, and often do, inhabit the same space. If churches adopt this assumption in practice, the danger is two-fold. First, a church overlooks any talent within their congregation and by doing so, artists in the congregation are deprived from using their gifts in the church. Secondly, an artist who is also congregant has the potential to be best placed to create a work that serves the particular needs of the congregation because *the nature* of the congregation is already innately known. Not to recognise this possibility is a loss for the congregation and their worship. I will return to this in the CofS case study.

The second assumption CARTA makes in the documentation is related to funding of the work. Despite the congregation being the 'audience' for the work, the Committee assumes funding comes from outside the congregation, suggesting a church approach the Central Fabric Fund or Historic Scotland with funding proposals.[250] There is no suggestion to consider funding from within the congregation, suggesting either they have not thought about this as a funding source or they do not think the congregation should (or would) fund this sort of work. However, this is a missed opportunity to encourage churches towards financial ownership of the arts, and it also does not help guide churches that have self-funded artwork.

Returning to the final two characteristics of CofS practice, arts patronage is *theologically-influenced* and *Committee-guided.* According to the Committee, someone with 'theological awareness and a knowledge of worship' should be a voice in the conversation and influence the decision-making.[251] This is especially pertinent for decisions about content, as this requires knowledge of the congregation and knowledge of Scripture. 'It is a task which calls for both prayer and study.'[252] This is where I would suggest the church-as-patron finds his or her place, perhaps working with the Committee but conscious not to give away his or her responsibility to those who do not have knowledge of the particular congregation. While the Committee conceives of their contribution as the outside voice in the conversation, further thought should be given to the nature of the interaction between CARTA and a particular church; at the moment, CARTA views their role as one of both aesthetic and theological/liturgical authority. Aesthetically, they are concerned for fresh designs now, which according to the Committee, will be fresh designs for future congregations.[253] Theologically, they consider what the art 'will say to people about God' as well as 'whether it will enrich and

[250] CARTA, "Windows," 18.
[251] CARTA, "Briefing," 14.
[252] Ibid.
[253] CARTA, "Gifts," 15.

aid the worship of God,' a contribution that is possible by knowing the fundamentals of the Reformed tradition and the church itself.[254]

Conclusion

This chapter has considered the Roman- and Anglo-Catholic, Evangelical Protestant, and Reformed Church of Scotland traditions, analysing the historical, theological, and liturgical ways by which visual art and its patronage are made faithful. It has been argued that the unbroken historical relationship between Church and artist as well as a high theological view of art (and its artist) makes church arts patronage a 'natural' and already faithful concern of those within the Catholic tradition. While a faithful concern, for art to maintain its faithfulness within the church space, the artist must work with the purposes of the space in mind. The presence of a boundary not only has the potential to contribute to the artist's creativity but also creates the opportunity for the church to act as patron. For the Evangelical Protestant tradition, because visual art has been historically understood as unfaithful practice in the church, its faithfulness has had to be re-established by re-reading the tradition's authoritative source, the Bible, to find an interpretation that justifies art and its patronage. This justification is furthered by making art necessary for the faithful fulfillment of core concerns in the church, particularly evangelistic activism. Because the Calvinist Reformed tradition is emerging from a history of virulent iconoclasm, CofS institutional movement towards the arts as faithful contains residue of this historical suspicion. While this is the case, art in the church is believed to serve the worship of the church, and its patronage is understood within a model that is fundamentally relational in nature. To these theological voices we now add the espoused and operant voices of practice through case studies, beginning with the Reformed CofS and evangelical Protestant traditions.

[254] Ibid.

CHAPTER THREE
The Artist-as-Patron & Patronage-for-Evangelism: Reformed Church of Scotland & Evangelical Protestant Case Studies

'We trusted him to come up with something that would be great.'[1]
'[Art] is very much how people connect with God and how people find God.'[2]

In the first of two case study chapters, research was conducted with two churches, one self-describing as Reformed Church of Scotland [CofS] and the other evangelical Protestant. While theological differences exist, as seen in the preceding chapter, these traditions share a historical and theological narrative that has not always considered arts patronage for the worship space to be faithful church practice. Thus, any contemporary practice is evidence of changing theological understanding about art in the church. In the Reformed CofS case, a permanent work of art was installed in the sanctuary in 2012, while the evangelical Protestant church has installed temporary art exhibitions in their church space. In addition, at the time of research, plans to site a permanent work of art on their church grounds were also under discussion within the evangelical church. While these cases demonstrate instances of patronage practice, missing from both is a collaborative relationship between artist and patron. In the Reformed CofS, patronage is artist-led with little involvement of a distinct patron while in the evangelical Protestant, concern for evangelistic content leads to the patron acting over rather than with the artist. While this chapter considers each case within its own tradition, I contend that this lack of collaboration has inhibited the flourishing of artist, patron, and congregation. I begin with the Reformed CofS case.

Langside Parish Church, Glasgow: A Reformed Church of Scotland Case Study

Langside Parish Church (LPC), part of the Church of Scotland and located in south Glasgow, was first established in 1908 as Battlefield Church. After multiple unions with local churches and several name changes,[3] the church took its current name in the 1980s.[4] Around the same time, the congregation decided to build a new building in order to replace the original that had fallen into disrepair. This project was conceived by

[1] LPC—Minister, interview by author, 18 June 2012, Glasgow. Except where unavoidable, meaningful identifiers rather than proper names are used to cite interviewees. See Appendix C for Interview Protocol and Appendix D for Table of Interviews.
[2] PsGs—Director_of_Worship, interview by author, 14 March 2013, Edinburgh. See Appendix D for Table of Interviews.
[3] The two longest standing members comment on how much the church has changed a lot over the years; the Session Clerk attributes this to the diverse ministers. LPC—Session_Clerk, interview by author, 27 August 2012, Glasgow; LPC—Former_Session_Clerk, interview by author, 19 July 2012, Glasgow.
[4] LPC_FSC, interview.

the minister George Whyte and completed under his successor, Elizabeth McIntyre,[5] in 1995.[6] For the building project, McIntyre set aside money for an artwork in the new sanctuary. Around the same time, several professional artists joined the church, including Stuart Duffin, who 'instantly hijacked the minister's plan for this several hundred pounds and…said, "Look, we can use this money as clout to bring in more money. Let's think about a much wider art project."'[7] Under Duffin's guidance, *Walk Through the Bible* was selected as the theme for the arts programme, and, as a result, 'you could literally walk in a line round the church, into the church, down the corridor, through the rooms, back along the corridor, into the chapel, out into the sanctuary and you'd be chronologically led through [Biblical] events.'[8] This initiative led to the installation of: *The First Adam/The Risen Christ*, a cross sculpture by Pauline Beck sited in the church garden; Creation mosaics, done by local children with artist Lynsey MacIntosh and mounted on the outside wall of the apse; Screen-print panels done by the children, hung in the corridors of the church; *The Resurrection* by Simon Laurie RSW RGI,[9] sited on the front wall of the sanctuary above the Table; and *The Last Supper* (version 1) by Stuart Duffin RSA,[10] sited at the back of the sanctuary.[11] In May 2009, a fire destroyed the 1995 church building and nearly all of the artwork installed. The replacement building was completed in 2012,[12] and since the rebuilding, two new pieces of art, both by Duffin, have been installed: *The Last* Supper (version 2) and a labyrinth in the floor of the sanctuary.[13] Additionally, the new welcoming area is also an exhibition space, used to display temporary exhibitions as well as work by congregants. The new building and the art installed has happened under the current minister's tenure. Appointed in 2005, the minister is described as sympathetic to and supportive of the

[5] Elizabeth McIntyre passed away before the start of this research project.

[6] After deciding to build a new church, LPC approached Page/Park to design the new building. However, the Church of Scotland refused funding unless LPC used one of their approved architects. According to the Session Clerk at that time, the result was a generic building missing aesthetic detail. LPC_FSC, interview. This indicates the influence of the CofS over local church decisions as well as how, in the opinion of the Session Clerk, involvement diminished aesthetic potential.

[7] Stuart Duffin, interview by author, 16 June 2012, Glasgow.

[8] Ibid.; LPC_SC, interview.

[9] Laurie is a member of the Royal Scottish Society of Painters in Watercolours (RSW) and the Royal Glasgow Institute (RGI). Simon Laurie, "Home," accessed 10 June 2014, http://www.simonlaurieart.com/.

[10] Duffin is an Academician of the Royal Scottish Academy (RSA), Fellow of the Royal Society of Painter-Printmakers (RE), a professional member of the Society of Scottish Artists (SSA) and a member of the International Mezzotine Society (IMS). Stuart Duffin, "Information - Curriculum Vitae," accessed 10 June 2014, http://www.stuartduffin.com/about%20the%20art/about%20art%20pages/c.v..html.

[11] Art in the church is not out of character for LPC. The original building also contained art, mostly stained glass windows patronised by a prominent and wealthy family in the church to memorialise family members. LPC_FSC, interview. There is also precedent for raising money for art by the congregation; for example, the March 1952 Kirk Session Bulletin solicited contributions for the small windows depicting the Gospel writers. Battlefield West Kirk Session, *Item Report* (Glasgow: Battlefield West Church, March 1952).

[12] The replacement building is very similar to the previous with some alterations, including a balcony and a welcome area.

[13] See Appendix E for images of *The Last Supper*, versions 1 and 2.

arts.[14]

It is clear that LPC's support of the arts has been prolific, further evidenced by several pages on their website dedicated to the past and present work installed.[15] While the website provides images and commentary about specific works of art, the only substantive text about the programme itself is as follows: 'At Langside Church we have an ambitious programme for installing the best contemporary art by artists of both local and international standing.'[16] In the absence of a public espoused voice articulating their theological understanding of their patronage practice, in-depth interviews with clergy, artist, and key decision-makers is an important means to determine how LPC theologically understands its patronage practice,[17] especially since installation of permanent work of art in their sanctuary is atypical within their tradition's history.[18] In this case, LPC demonstrates an artist-led relational model of patronage theologically grounded in the espoused purpose of the church as a place of worship. While this model demonstrates the importance of trust in the patronage process, it also reveals the dangers of conflating the artist and patron. By way of critique, I suggest that without a patron distinct from the artist, the patronage activity becomes over-dependent upon the artist, and without an articulated theological understanding of the arts, the artist, congregation and clergy's engagement with and theological understanding of art in the church space is diminished. I begin with how LPC's espouses who they are as a church followed by their theological understanding of art within the church.

It has already been mentioned that their website lacks any substantial theological reasoning for their prolific arts programme. While this is the case, analysis of the in-depth interviews reveals art to be understood theologically in two ways. First, grounded in how they understand themselves more generally as a church, art bears a message that challenges thinking, and secondly, art supports the worship of the church.

'I think that art challenges us sometimes to think about things.'

[14] LPC_M, interview; Duffin, interview; LPC—Congregant_1, interview by author, 16 June 2012, Glasgow; LPC_SC, interview; LPC—Congregant_2, interview by author, 16 June 2012, Glasgow.

[15] Langside Parish Church, "Visual Arts," accessed 4 February 2014, http://www.langsidechurch.org/visual-arts.html.

[16] Ibid.

[17] Interviews began with Duffin and the minister and then based on their suggestions, others with decision-making roles related to art were interviewed. This included: the former Session Clerk who served for forty years in this position, the current Session Clerk, and two influential members of the congregation. An additional interview was conducted with an artist commissioned by LPC. Ten interviews were conducted in total with seven being used in the analysis. While three interviewees decided not to remain in research process after the ethics amendment, their interviews did not contribute new information for saturation was reached in the seven remaining interviews.

[18] The atypical nature of LPC's patronage practice is reiterated by a congregant's description of LPC as 'a fairly typical Church of Scotland…but they're obviously comfortable with [art].' LPC_C1, interview. The congregant's use of the word 'but' indicates the historical tension between the CofS and the arts.

In their church literature, LPC self-identifies as an 'affirming Church of Scotland,'[19] a description that provides insight into LPC's patronage of the arts. By its denominational association with the CoS, LPC falls under its jurisdiction and (should) adhere to CARTA's procedure described in the previous chapter.[20] Additionally, institutional beliefs at least part-define faithful practice towards the arts. Particular to LPC, its self-qualification as an *affirming* CofS further clarifies faithful activity. Individually and collectively, LPC understands itself to be progressive and modern, seen in the following quotations:

> How would I describe [LPC]? Contemporary, forward-thinking…[21]
>
> The congregation…[is] contemporary, progressive, modern.[22]
>
> [The minister] himself is pretty informal and fairly laidback. He's very, I suppose you would call it 'progressive'…I think it's a fairly modern church. Not as radical as it thinks it is.[23]

The church's homepage further defines 'progressive' as 'inclusive' and 'welcoming':

> All are *welcome*…
>
> At Langside Church of Scotland we are all at different stages on a journey. From the youngest to the oldest we are on the journey of finding meaning for our lives.
>
> In our worship and life together we explore these questions and work out what it means to be Christians today.
>
> We seek to provide a place where all are *welcome*, where we can find acceptance, where we can ask our questions and where we can develop our spiritual lives.
>
> We seek to *affirm* the dignity of all people. Believer or unbeliever, old or young, gay or straight, you are *welcome* here.[24]

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[19] Langside Parish Church, *Langside Church: An Affirming Church of Scotland* (Glasgow: Langside Parish Church, 2012).

[20] While this is the case, there is not evidence that the church worked with CARTA. Duffin comments: 'I don't know about the Church of Scotland's – I don't know if the committee still exists – there was a committee called the Committee of Artistic Matters and their main remit was to stop absolute clangers from being sited within the church.' Duffin, interview.

[21] LPC_SC, interview.

[22] Duffin, interview.

[23] LPC_FSC, interview.

[24] Langside Parish Church, "Welcome," accessed 4 February 2014, http://www.langsidechurch.org/. Emphasis added. Their weekly order of service corroborates this; the cover includes the following description: 'Langside Church: An Affirming Church of Scotland. We seek to affirm the dignity of all people; Believer or unbeliever, old or young, gay or straight; You are welcome here.' Langside Parish Church, *17 June 2012: Pentecost 3* (Glasgow:

For LPC, to be welcoming is to be inclusive and 'affirm the dignity of all people', regardless of faith, age, or sexual orientation. Inclusivity and welcome are priorities reiterated throughout the interviews:

> We're not a church that makes any form of judgement…if someone wants to go to our church asking questions, you know, bring me your faith, bring me your doubts, it's all welcome at Langside.[25]

> When I first went, it took a long time even to get yourself into the church. To be accepted. But now…we've got a welcoming team…who will take your name if you're a stranger and will provide information about the church… So these are all big, big changes of attitude.[26]

> I find it's very welcoming. There are lots of different people…I find it a very inclusive church.[27]

> How would I describe it? A very welcoming, inclusive community. They're very open to welcoming people from all areas of community.[28]

> One of the things we decided we would concentrate on was welcoming people… people are now coming to the church and they're staying because they feel they're welcomed so good. So the welcome, which seems like quite a small thing, actually seems like very, very important.[29]

Evidenced by their self-description and by congregants, LPC demonstrates its inclusivity and welcome by encouraging questions of faith and doubt, creating space that allows for dissenting opinions. Thus, one would expect an 'affirming Church of Scotland' to articulate art as contributing to this aim of inclusivity, especially since art is often a key component in inter-faith and ecumenical dialogue.[30] There are hints of this, especially by the minister and Duffin who understand LPC's art to reflect the multi-ethnic nature of Langside. Also, art exhibitions hosted by the church have provided

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Langside Parish Church, 2012). The conscious decision to state their stance on particular social issues is apt in light of the CofS schism over ordination of gay ministers. BBC News, "St George's Tron Congregation Leaves over Gay Rights," *BBC* News, 9 December 2012, http://www.bbc.co.uk/news/uk-scotland-glasgow-west-20652600. Because of this schism at the time of interviews, it is possible that inclusivity was exaggerated in the interviews because of wider events.

[25] Duffin, interview.

[26] LPC_FSC, interview.

[27] LPC_C2, interview.

[28] LPC_C1, interview.

[29] LPC_M, interview.

[30] For inter-faith dialogue and the arts, see Art and Sacred Places, "Home," accessed 4 February 2014, http://www.artandsacredplaces.org/index.html; Salima Yakoob, "Monica and I Believe Art Is a Tool to Promote Inter-Faith Dialogue," *Tony Blair Faith Foundation*, accessed 4 February 2014, http://www.tonyblairfaithfoundation.org/userevent/%E2%80%98monica-and-i-believe-art-tool-promote-inter-faith-dialogue%E2%80%99.

opportunities to engage with the local mosque.[31] While an appeal to inclusivity via art has minor resonance, for the majority, because LPC values and encourages questions, art emerges as a means to this end:

> We respond to the visual. It [Art] does give rise for thought, it gives rise to conversation which is a good thing because it makes people think.[32]

> I think what art does is it makes you reflect more. So it's not just a pretty picture that makes you feel good; it causes you to think.[33]

Art not only raises questions but also challenges and confronts a particular way of thinking:

> It [Art] can have a message and some of it perhaps should have a message…to make you question things. It's there to make you think, 'Whoa, I hadn't considered that before.' It's there to a certain extent to rub you up the wrong way…it jolts you out of your little rut.[34]

> [A]nother thing that art can often do very well is challenge us… and make us ask questions or make us think about our presuppositions…I think that art challenges us sometimes to think about things we might all have accepted and maybe we need to rethink these issues.[35]

> I think it [art]…should be something that perhaps challenges people's perspectives and ideas. Lots of people you hear that are Christians on the radio…I have no way of connecting with them at all because they seem very extreme, intolerant…and I think some art in the church should challenge that every time you go in.[36]

In these quotations, art's capacity is extended to bearing a message that challenges 'wrong thinking', causing the viewer to rethink their own position. Art is assumed to have an active, communicative role within the church, challenging viewers and congregants alike. Significant for this project, this part-gives art value within the church. Implications of this view as well as its limitations emerge in considering *The Last Supper*, the major work installed in LPC's sanctuary.

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[31] LPC_M, interview. The religious diversity of LPC's parish is described as: 'We've got a very large Muslim community and we have the remnants of the Jewish community with Queens Park synagogue…these public mosaics [installed outside the church]…are relevant to the broader community within Langside.' Duffin, interview.
[32] LPC_SC, interview.
[33] LPC_C1, interview.
[34] Duffin, interview.
[35] LPC_M, interview.
[36] LPC_C2, interview.

The Last Supper *by Stuart Duffin RSA*

The first version of Duffin's *Last Supper* was conceived in the late 1990s. The *Walk Through the Bible* art programme had already installed Laurie's *Resurrection* at the front of the sanctuary. Each week, while Duffin played the drums during sung worship, he stared at the blank wall at the back of the church, eventually suggesting to the Kirk Session that a work to complement *The Resurrection* be installed. Offering to undertake the work and suggesting the Last Supper as the subject, the Kirk Session approved the idea and work commenced.[37] Working mostly under his own autonomy,[38] Duffin spent eighteen months of his time as well as his own money to create the work. *The Last Supper* (version 1) was destroyed in the 1999 fire; a very similar version, now sited at the front of the church, was repainted by Duffin and installed in 2012. It is self-evident that Duffin drew explicitly from Leonardo's *Last Supper* for both versions;[39] in the first version, Duffin used artists from the Glasgow Print Studio as models while in the second, he used members of his extended family.[40]

As a long-term and active member of the congregation, rather than being told what to create by those in church authority, the artist created a work that represented what he thought was most important. Presumably, this would have been guided by his innate knowledge and experience of the church, the boundary he was working within (however consciously). For example, one can clearly see the influence of LPC's value of inclusivity on Duffin's decisions regarding content. At his own admission, Duffin intentionally choose to include a certain percentage of women as well as different ethnicities.[41] Further, Duffin describes the model for Jesus in the first version as, 'he's a Christian and he's gay and he's black. I thought, "Ideal character."'[42] In these content decisions, the work extends beyond a literal illustration of the Biblical 'Last Supper' narrative,[43] and in doing so suggests the Gospel is now for everyone, regardless of

[37] LPC_FSC, interview.
[38] The former Session Clerk does not indicate there was any collaboration or dialogue between Duffin and the Kirk Session: 'It [The Last Supper] just seemed to go on and on and on and then it was suddenly ready for unveiling. I don't think we actually saw any preliminary sketches because a Last Supper is a Last Supper.' Ibid.
[39] This is a similarity between Duffin's and Leonardo's *Last Supper*. Leonardo's work also 'transfigures the space it confronts, and there is no major feature within the mural that was not co-determined by considerations of site.' See Leo Steinberg, "The Seven Functions of the Hands of Christ: Aspects of Leonardo's *Last Supper*," in *Art, Creativity and the Sacred: An Anthology in Religion and Art*, ed. Diane Apostolos-Cappadona (New York: Continuum, 2005), 37.
[40] Glasgow Print Studio is where Duffin works as a printmaker.
[41] 'I specifically wanted a percentage of women in the Last Supper as well…that was another decision I deliberately made.' Duffin, interview.
[42] Ibid.
[43] See Matthew 26:17-29; Mark 14:12-25; Luke 22:14-23; John 13-17.

gender or race.[44] The minister sees a more direct theological challenge in the work, suggesting the work causes the viewer to ask: '"Why are women at the table?", leading the viewer to ask further theological questions, such as "What place do women have now in the church?".'[45] If the viewer does not believe that women have a place in the church, then this piece not only depicts LPC's position but also raises questions and challenges 'exclusive' thinking, fulfilling LPC's understanding of what art does.

Considering *The Last Supper* and LPC's view of art together raise the following questions: How does art challenge the viewer? Further, when does 'challenge' slip into the negative definitions of propaganda considered in the previous chapter? Rightly identified by those interviewed from LPC, art's ability to challenge is one of its unique contributions. As artists re-present what is common or already known in new and innovative ways, the viewer sees things as if for the first time. While one cannot know or control how a viewer responds,[46] if time is given to reflecting upon what one sees, the familiar made unfamiliar has the potential to challenge the viewer to reconsider his or her starting position.[47] This is seen in both versions of *The Last Supper*, specifically in how Duffin chooses to make the narrative relevant for the particular community.[48] In the first version, the background is a cityscape of Glasgow as seen from the church's southern location. By situating the biblical event in the church's locale and by using contemporary characters, congregants are given the opportunity not only to find themselves in the work corporately but also to consider their own place around the Lord's Table. In the second version, Duffin brings the biblical event into its modern-day context. Rather than Glasgow, modern-day Jerusalem is now prominent through the windows behind the table, thus creating an exciting interpretation with multiple entry points for both worship and prayer. For worship, the ongoing relevance and importance of the Communion event, first instated over two thousand years ago, is evoked through the work. For prayer, one is reminded of the danger the early church faced as well as the ongoing persecution of the global Church and Christians living in the Middle East. Questions such as 'What does the Last Supper mean for us now?' and 'What did it mean

[44] The minister explicitly links Jesus' welcome of others with those he chose to eat with: 'To physically eat with someone meant that you were accepting them…There is a welcome for everyone.' Langside Parish Church, "Eating with Jesus-Matthew 14:13-21" (sermon, Langside Parish Church, Glasgow, 3 August 2008).
[45] LPC_M, interview.
[46] See the limitations of art's sacramentality in Chapter Two.
[47] Art that does not challenge tends to be labeled as 'sentimental', a criticism levied against much Christian art. That being said, even sentimental works have proven to be religiously meaningful. See David Morgan, *Visual Piety: A History and Theory of Popular Images* (Berkeley: University of California Press, 1998).
[48] Aware of the context and congregation, Duffin also seemed to modify his usual style for this work; whereas his oeuvre consists of prints more opaque in their meaning, the representational quality of the *Last Supper* yields an interpretation more easily. For his wider work, see Stuart Duffin, "Gallery," accessed 10 June 2014, http://stuartduffin.com/gallery.html.

for Jesus' followers then?' arise that encourage corporate and individual reflection of one's own faith and spiritual practice. In a positive way, the work does challenge one to greater devotion as well as encourage one towards a global perspective. While there is much to be commended in the work, I want to suggest that LPC's conception of art as challenge has not only led to missed opportunities for wider interpretations of *The Last Supper* but also there is risk of reducing art to a work of propaganda.

Implicit in LPC's understanding of art-as-challenge is the desired outcome of a change of thought or belief to align with the message that is presented in the work. This was seen in the minister's assertion that the work challenges one's theological stance about women in leadership. While not articulated in this way by LPC, this view is not dissimilar to art-as-evangelism. Already discussed in the preceding chapter, when art becomes a message-bearer, art is reduced 'to an intellectual statement and the work of art as a work of art disappears.'[49] Has this happened with *The Last Supper*? While I do not think this has been intentional, the second version of the work comes dangerously close to the negative definition of propaganda. While the first version was faithful to LPC's commitment to inclusivity, the major change to the background of the second version seems to have brought with it a prevailing interpretation that potentially undermines its contribution to worship in the space. About the second version, a congregant comments: 'There are lots of stuff on it which are up to date. He's got bullet holes at the back…because he's got it set in Jerusalem because of the Palestinian and Jewish conflict at the moment.'[50] While this congregant affirms that the second version brings the Last Supper into its modern-day context, the work is interpreted in light of the political conflict present in the Middle East, a message emphasised by the artist's (and minister's) strong and outspoken personal opinion about the conflict.[51] This is reinforced by recent art exhibitions about the Israel/Palestinian conflict, hosted in the church foyer. While other interpretations of the work are possible, as discussed earlier, none are articulated by those interviewed. While this could simply indicate a lack of reflection, could it also be possible that these interpretations have been eclipsed by the prominent political message? Further, while re-locating *The Last Supper* to Jerusalem offers exciting interpretations, by focusing on the political, does it deprive the congregants the opportunity to locate themselves in the work? Whereas the background

[49] Schaeffer, *Bible*, 36-37.
[50] LPC_C2, interview.
[51] Duffin writes about his political position on his personal website. See Stuart Duffin, "Inheritance - a Time Bomb or a Gift to Share?," *Stuart Duffin* (blog), 14 May 2013, http://stuartduffin.blogspot.co.uk/2013/05/inheritance-time-bomb-or-gift-to-share.html.

of the first version was an actual room in the previous building,[52] the background of the current version makes the location of the work other to the congregation. It would be unfair to say that Duffin has intentionally reduced art to propaganda; however, in the absence of deeper theological understanding about art in the church as well as a strongly espoused understanding of art as a means of converting people to a particular way of thinking, the danger remains that once the message is 'known', in this case a political one, other interpretations are not considered and art's contribution is diminished. While this reduces a work of art, the second espoused theme in LPC, art aids the worship of the church, has the potential to position art as necessary to the purposes of the church.

'[A]rt has a part to play in helping us worship…therefore we should be encouraging it.'

For several interviewed, art more generally as well as specific works in particular are understood to be and justified as an aid to worship. Despite being developed in the CARTA literature, this argument is not coherently articulated within LPC. Further, there is also inconsistency for some believed art to be a distraction in worship. Interviewees describe art's role in worship in the following ways (with commentary in between):

> [Art] can [impact weekly worship] because it is a place for contemplation and for thinking and we're drawn by the visual and it can mean an awful lot and get you started thinking.[53]

Art's impact on worship is reiterated by its ability to make one think, presumably as one engages with the message in the art. As a 'place for contemplation', it also aids prayer and reflection by providing a focus for the mind:

> [T]he visual arts are things that can help you pray, reflect…all these visual things seem to me to be aids to worship. And even in prayer, it's possible to pray by focusing on a particular image, whether that's an icon or whether it's just a little picture…*I think art has a part to play in helping us worship in church and therefore we should be encouraging it.*[54]

This comment by the minister is significant for he not only makes a direct appeal to CARTA's view but indicates what also makes church arts patronage faithful practice for

[52] 'The first *Last Supper* was site specific and if you looked at the original architect's plans, with the old *Last Supper* you could actually draw round where it was sited on the wall. Take it down, cut that hold in the wall and you could actually physically recreate the room I'd painted behind the wall.' Duffin, interview.
[53] LPC_SC, interview.
[54] LPC_M, interview. Emphasis added.

LPC: as an aid of worship, art's value and justification is found in how it contributes towards the church as a place of worship. The ability of art to help one focus in worship is specifically attributed to *The Last Supper:*

> [*The Last Supper's*] a focus of your attention…there is something for you to look at that just focuses your thoughts on something rather than just looking around at the walls or people.[55]

In addition to being a focus for one's thoughts during the time of worship, the work of art also becomes a space for dialogue between the viewer and the work:

> I think it gives you that personal connection to something and you can have, as much as you're able, a dialogue with what's happening in the picture, what's happening in the image in front of you. I think that can deepen our own spirituality in our own relationship with God because we see how somebody else has thought about this and that's relevant to me. I can identify with that. So it becomes much more personal rather than just somebody standing up at the front talking and telling me this is how it should feel.[56]

This comment, while not a majority view, moves towards CARTA's intimation that while an aid for worship, art can also participate *as art* in worship. In the case of *The Last Supper*, the work's content creates space for the congregant to enter into the painting and dialogue with what the artist has deposited. Resonating with CARTA, as the artist displays his creativity, the art evokes a creative response from the viewer that has the potential to mediate God.[57] Further, the specific content of *The Last Supper* becomes a moment of reflection during the act of Communion that happens beneath it:

> [W]hen you're doing Communion…it [*The Last Supper*] just reminds you that this has been going for a long time. I know they're all in modern dress and they're modern faces and all the rest of it but because it rings back to the old picture of the Last Supper it reminds you that it's been going on for 2000 years. It kind of focuses your mind a bit.[58]

As discussed in the previous section, the content of the work of art moves the worshipper to deeper levels of reflection, influencing the worshipper's Communion experience.

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[55] LPC_C1, interview.
[56] Ibid.
[57] CARTA, "Briefing," 5.
[58] LPC_C2, interview.

While the support of art is justified because of its contribution to worship, others raise questions about whether art is a necessary aid to worship:

> The focus of the church has got to be really on worship and activities related to the church. So I do see it [art] as incidental but it does help to make the place look better.[59]

This comment, by the former Session Clerk, not only makes art incidental but also makes art, and its support, unnecessary. Rather than making art fundamental to church worship, as seen in the sacramentalist approach, one finds evidence of the historical Reformed suspicion that art, especially too much of it, might be distracting and pull the church away from its primary purpose rather than towards it:

> I think when you're actually in the sanctuary, there shouldn't be too much going on. You're there to worship and your mind should be focused and if you're too busy going 'What's that over there? And what's that over there?' you know, it's too busy…if I go into a Roman Catholic chapel or whatever, abroad, particularly the Greek Orthodox, there's too much, too much…They've got red drapes sometimes and paintings all over the place. And it's just too much. It doesn't allow you to focus your mind.[60]

While congregants recognise art's importance and value, there is equal concern that art could interfere with the worship of God. Because art's presence forms and shapes the worship that happens in the space, it is important that it pulls in the same direction as the beliefs of the church.

Thus far in this thesis, I've used the metaphor of 'boundary' to describe how these beliefs impact art-making and arts patronage. Because in LPC there is confusion and even suspicion about art within the church, the parameters of this boundary are unclear. Further, if the role of the patron is to help the artist see the boundary (or context) for the work of art, because he worked on his own, there was no patron to provide this for *The Last Supper*. This lack of collaboration between artist and patron, I argue, has diminished the potential for *The Last Supper* to contribute fully to the worship of the church, despite being in the worship space. Even though the minister believes art to have the capacity to aid worship, it is curious that in Duffin's interview, one does not get a sense that he was actively bearing in mind the worship of the church when creating *The Last Supper*. When asked about the impact *The Last Supper* has on the church's worship, Duffin comments: 'I certainly know myself, I walk into the sanctuary

[59] LPC_FSC, interview.
[60] LPC_C2, interview.

on a Sunday morning and I'm usually…my eye's usually drawn down to the band that are starting to set up. And sometimes I have to do a double-take to look up to see *The Last Supper*. So I don't know how much of an impact it's going to have in worship.'[61] If the artist is not considering the contribution of the work to the primary activity of the space, then this could part explain why the background of the second version moved away from imagery that rooted this central theological moment in the church's geographic locale and moved towards the artist's personal political interests. Perhaps a dialogue between patron and artist or even artist and congregation would have helped the artist to think through the fittingness of painting such a strong political message into the work.

While the artist does not seem to have actively considered the church's worship in the work's creation, this lack of integration is also present in the viewer's reception and interpretation. When asked about the relationship between Communion and *The Last Supper*, installed above the Table, the minister commented: 'It is interesting. I've never…we've never quite made that…I haven't actually in a communion service really talked about the fact we've got a communion going on above our heads which is true.'[62] The current Session Clerk makes a similar comment: 'I have to be honest, it doesn't actually have a connection for me to Communion when I think on it. That's probably the first time I've actually thought of that.'[63] This disintegration could be because the minister, who is largely responsible for planning the worship service, does not have previous experience of integrating art within worship,[64] a significant deficiency in LPC according to one congregant.[65] While it seems the congregation is ignorant about what is forming their worship and there is a missed opportunity for art to contribute in this way, the root of the problem is more severe for it does not seem that the minister theologically understands art's place in the church. Further, one long-time member does not recollect the minister speaking about the importance of the arts, leading her to comment, 'I don't know why they [LPC] support the arts.'[66] In the absence of a patron within the church, I contend that the [particular] artist has become central to and the reason for the patronage activity of the church. To this I now turn.

The Artist-as-Patron: Strengths and Limitations

[61] Duffin, interview.
[62] LPC_M, interview.
[63] LPC_SC, interview.
[64] The minister states: 'Only in this church though have I really seen the potential and connections between art and worship and art in a worshipping community.' LPC_M, interview.
[65] LPC_C1, interview.
[66] LPC_SC, interview.

When asked why LPC has supported the arts in its recent history, interviewees answered:

> First of all, they've had Stuart Duffin there…he's an artist.[67]
>
> I think the main reason why Langside has been so involved with the arts has been down to Stuart being here…the fact that Stuart was at our doorstep and Stuart was part of our community and he was offering to do something and then because he got involved….[68]
>
> I think it more or less started there because there were people coming around at that point who were artists like Stuart.[69]
>
> Interviewer: Why do you think Langside has supported the arts so much?
> Congregant: I think the presence of Stuart Duffin has something to do with it.[70]
>
> [Why are the arts] important at Langside? Well, probably I'd say Stuart is the biggest influence.[71]

In LPC, according to those interviewed, Stuart Duffin is the reason for the church's patronage of the arts. Because Duffin earns his living as a professional artist, his work for LPC is not an income source for him. In addition to creating work for the church space, Duffin has also raised money, recommended artists, involved the congregation in creative activity, and been an active church member. As the patron and the patronised, he has arguably been a primary influence not only towards the congregation's understanding and reception of art but also in their patronage action.

Under Duffin's influence, the congregation's understanding and reception of art is not simply a response to the object but is bound up in their relationship with the artist, evidenced in comments about *The Last Supper* lost in the 1999 fire:

> I think the church honestly believed that the saddest thing that has happened [as a result of the fire] was to lose that picture [*The Last Supper*]. And they felt so sorry for Stuart because the picture took such a long time to do. We knew how much work he'd put into it and Stuart's

[67] LPC_C2, interview.
[68] LPC_M, interview.
[69] LPC_SC, interview.
[70] LPC_FSC, interview.
[71] LPC_C1, interview.

> one of these wonderful folk you want to have in your church. He's just one of these people of great faith.[72]

The strength of response to Duffin's *Last Supper* is brought into sharp contrast when one considers the congregation's reception and recollection of Laurie's *Resurrection*, the work originally sited where *The Last Supper* is currently and also lost in the 1999 fire.

Wanting to commemorate his late wife, a congregant gave an anonymous gift for a work of art in the church.[73] After soliciting proposed ideas, Simon Laurie RSW RGI, 'a contemporary Scottish landscape and still life artist',[74] was short-listed and his *Resurrection* was chosen for the sanctuary space. Whereas the articulated reception of *The Last Supper* was one of support and amazement, in contrast, the congregation received Laurie's work with 'puzzlement' and no attempt was made to recover the work after its destruction in 1999, despite at least one church leader advocating for this.[75] According to the Session Clerk, the work was too contemporary and controversial, and the general consensus was it was not worth the money spent on it. Its simplicity meant viewers felt they could have done it themselves, and, in their opinion, the work did not demonstrate artistic skill.[76] While some viewed Laurie's work positively, by most, it was rejected and has been largely forgotten, eclipsed in memory by Duffin's *Last Supper*.[77] This rejection could be due to its conceptual subject matter and thus potential inaccessibility. However, setting subject matter aside, there was also not the same kind of relational connection between the artist and congregation. The artist was not known and, consciously or not, this could have impacted the church's response to the work, especially when decisions had to be made about the new church building. The congregational priority to replace Duffin's *Last Supper* after the fire speaks of a loyalty and support that did not seem to be extended to the work of other artists.

Because of the church's relationship to Duffin, replacing the work he had given to LPC was deemed essential. The minister comments: 'Stuart's picture was always part

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[72] LPC_M, interview. This positive response to *The Last Supper* is repeated in other interviews, such as: 'People loved it…They could see either themselves or other people in it and it made a connection in a sense. That it's not just a "That's a nice painting on the wall" but "Oh I know that and I understand that."' LPC_C2, interview.

[73] LPC_FSC, interview.

[74] Laurie trained at the Glasgow School of Art and has practiced as a full-time professional artist for the past twenty-five years. Laurie's style is abstracted collage and while *The Resurrection* incorporated images in this style, the scale of the work was larger than he usually works. A practising Catholic, Laurie did not have a connection to LPC prior to this commission and during the commission, he interacted mostly with Duffin. Additionally, *The Resurrection* is the only piece of work he has created specifically for a church space. Simon Laurie, interview by author, 18 March 2013, Glasgow.

[75] LPC_FSC, interview. Because Simon Laurie has all of the original drawings, in theory, recreating the work was possible. While possible, Laurie comments: 'I may never be able to do it again…You've got a certain energy at that point to do something.' Laurie, interview.

[76] LPC_SC, interview.

[77] When asked what art was destroyed in the fire, the minister does not mention Laurie's *Resurrection*. This might be an oversight but it does signify that the work was not at the forefront of his mind. LPC_M, interview.

of the church…we decided that it simply had to be replaced and so if it cost a lot of money, then we have to pay that. So it was just seen as – I mean what was nice about it was we saw it as essential as getting in the seats. We need seats – we need this.'[78] As something essential to the church, replacing *The Last Supper* did not require justification: it was necessary. Similarly to the work's reception, patronage as a necessary action lies more in the relationship with the artist and his place in the community rather than in the work itself. Duffin describes the conversation that led to version two: 'When the church was burning down, somebody said, 'Oh Stuart! Your Last Supper!' And I think I said something like, 'Don't worry guys. I'll do another one for you.'[79] While Duffin's generosity and commitment to LPC is evident and seemingly appreciated, was sufficient opportunity given for dissenting voices to be heard? While there is not articulated hostility towards *The Last Supper*, there is equally not evidence of 'a developing dialogue between congregation and artist' that CARTA advocates. Related to the latter, was sufficient thought given to whether this particular work is still fitting for the contemporary LPC congregation? The original work was situated within a *Walk Through the Bible* theme, providing a boundary for the artist and the viewer as they created and interacted with the work. However, after the fire, rather than considering what theme is most fitting for the twenty-first century congregation, the old theme was simply carried forward into the present.[80]

It is clear that in LPC, the artist is also patron: Duffin not only commission others but also offers to create work for the church. On one hand, Duffin has to act as patron because a distinct patron is missing. However, the reason Duffin is able to continue to act as patron and artist is indicated by the following quotation from the minister:

> [H]e [Duffin] announced…what he was going to do [*The Last Supper*] and then we just let him get on with it. We trusted him to come up with something that would be great, and to be honest, I never saw it at any point until it was finished…I just trusted him to do it so we just waited until it arrived…when you're in that place where you've got someone you can trust and that person is able to take you down the road, and until Stuart comes up with a complete clanger, then we're going to support him.[81]

Key to Duffin's patronage activity in the church, both as patron and as artist, is *trust*: 'When you're in that place where you've got someone you can trust', I think, not only

[78] Ibid.
[79] Duffin, interview.
[80] The Session Clerk comments to this end: '[I]t [the art] was part of a story that was building up at that point…[because of the fire] the story is no longer there. We're not working on that theme any longer.' LPC_SC, interview.
[81] LPC_M, interview.

characterises Duffin's relationship to the church but also lubricates his patronage activity. This trust stems from a variety of sources. First, his work displays obvious artistic skill and when coupled with his recognition by the art world, LPC trusts Duffin's ability as an artist.[82] In the words of the minister, they trust 'him to come up with something that would be great.' Secondly, Duffin is trusted as a member of the congregation. Duffin is not someone from the outside who has been imposed onto the church, perhaps like Simon Laurie. Instead, as someone who is known and who knows the space he is creating for, his past record has proven him capable of contributing in this way. Thirdly, Duffin is trusted because the church knows that he creates art not for his own gain but to serve the community. *The Last Supper* was a gift to the church, something the congregation is aware of and obviously appreciates. However, their relationship to the work seems to go beyond appreciation and moves to ownership. When it was destroyed, it was more than an art object; *The Last Supper* was something that identified their community given by an artist they knew.

In the case of LPC, while trusting the artist is to be commended, because the artist is also patron, missing is collaboration between artist and a distinct patron. The minister, by nature of his position, has a role to play but, by his own admission, he did not even see *The Last Supper* (version 2) prior to its completion. The minister had given all rights to Duffin, and as he says, until Duffin produces a 'clanger', the support will continue. Trust of the artist, in this comment and in practice, is articulated as freedom from the clergy (or distinct patron). However, I would argue that 'freedom from' does not demonstrate trust but rather lack of engagement. 'Freedom from' could even betray the extent to which art is actually important (assuming things of central importance will get the minister's time). While one might argue that distinct collaboration of a patron is unnecessary since Duffin was a member of the church, in practice, this does not seem to be the case. While artist-led patronage in LPC has resulted in a fruitful series of contemporary art installations, there is diminished and fragmented theological engagement with the work, both for the artist and the congregation. While the church is supportive of Duffin's gifts to the church, he is a professional artist, trained to view the world and the arts through this lens, a distinction noted by CARTA. As an artist, he does not necessarily have the training, the gifting or the background to guide the church to think theologically about art in the church (nor should he),[83] a possible explanation for

[82] LPC_SC, interview.

[83] Voicing a related concern, Stanley Rowland argues that '[i]f the church employs an artist for any length of time, it should stop the tendency to have him alter his Christian vocation and identity and behave like an apprentice pastor who unfortunately missed seminary. It should give him assignments appropriate to his calling…'. Stanley J. Rowland, "The Church and the Artist Christian," *Christian Century* 78, no. 22 (May 31, 1961): 679.

why the worship of the church was not at the forefront of Duffin's mind when creating *The Last Supper*.

While an opportunity to think theologically about the work in the space was missed during its creation, without a distinct patron, I think arts patronage will struggle to persist in the absence of the particular artist, despite the minister and Session Clerk stating otherwise. The minister comments: 'I think once you do it, it becomes something you've done. And once you've done it maybe twice, it becomes something that you do…because we've done it and because we're doing it…there is a sort of history to be drawn and we say, "Well that's something that we like to do and it's something that we could do again."'[84] The Session Clerk affirms this view: 'It's [arts patronage] one of these things that if these people were to go somewhere else that the seed has now been sown…I think it's probably something that would just be ongoing.'[85] While this is the case, I do wonder if they are aware of how dependent they are upon Duffin and his activity. Without a deeper theological understanding of why they are doing what they are doing, I suspect that while the desire might be there, if Duffin was to move on, the danger remains of inadequate knowledge or conviction required for arts patronage to continue.

Even if arts patronage does persist, the concern remains that without an articulated theological framework normative for the activity of artist, clergy and congregation, the church is left vulnerable to an artist's aims that might be counter to the church's purpose. Further, a high level of dependence upon the artist could also effectively turn the congregation into a passive receiver of the artist's work. While it would be unfair to state that this is actively the case in LPC, an articulated unease about who can participate as an artist indicates an emerging concern regarding the role of the 'professional artist' in the church. While not stated as a direct criticism towards Duffin, half of the interviewees, including the minister, raise concerns of this nature. The Session Clerk suggests that in over-relying on professional artists, the potential in 'amateur' artists is overlooked:

> The thing is you almost rely heavily on people whose background is that [art] and I think that's only fair. Having said that, I think there's other times that people can…well, they should be listened to…although they're not necessarily professionals…some of them are very thought-provoking…And I find some of their stuff quite fascinating. You'll find that the professional artists will

[84] LPC_M, interview.
[85] LPC_SC, interview.

> turn round and say, 'No,' which is just sometimes, I think, a wee bit sad.[86]

Another congregant, when asked how she would like the arts to be incorporated into the future of LPC, raises a similar concern: 'I think getting people involved in art is something that's very important because it doesn't mean anything if you think it's only for somebody else or somebody who's very talented.'[87] While criticism is not directed at Duffin, I think it highlights an unarticulated concern about art's exclusivity. The minister further elaborates upon this concern:

> One of the issues and the challenges [in the church's support of the arts] is perhaps whether art is for everyone or whether art is for the artists and that's maybe a wee bit of an issue because we're giving Stuart Duffin money to paint a *Last Supper*…there are others who say, 'Well I don't paint or draw at all' so is art for everybody or just for certain people?[88]

The minister, while lending full support to Duffin's initiative and activity, gets closest to identifying this as a problem. This concern to make art a means of inclusion is also expressed in present action. In 2012, Duffin installed CD-sized display cases in the reception area of the church. These cases are to be a space where anyone in the church can display their artistic expressions. One does not have to be an 'artist' in the professional sense; instead, the display cases make art a 'participatory type thing' which includes 'the rest of us [who aren't artists].'[89] This initiative is seen as a positive step forward for the church's relationship to the arts because it makes art more meaningful in giving 'non-artists' space to contribute.[90] While this initiative does create the opportunity for greater participation, it does not create a patronage relationship. The artist is still acting on his own, left to his own concerns, both theologically and artistically. In the case, I contend an active patron collaborating with the artist is needed to make visible the boundary of LPC – its theology, its congregational needs, its worship and how art contributes to this. While in LPC patronage is artist-led in need of a patron, in the case of St Paul's and St George's, one finds the inverse: patronage is patron-led, sometimes at the expense of the artist.

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[86] Ibid.
[87] LPC_C1, interview.
[88] LPC_M, interview.
[89] Ibid.
[90] LPC_C1, interview; LPC_SC, interview.

St Paul's and St George's, Edinburgh: An Evangelical Protestant Case Study

St Paul's and St George's, Edinburgh [Ps&Gs] self-identifies as an evangelical, Scottish Episcopal church and is located in the city centre of Edinburgh.[91] The congregation is large (around 750), and according to their website, 'the church is made up of people from all over the city and beyond, and benefits from a wide range of ages, backgrounds and personalities.'[92] While the congregation was instituted in 1708 and the church building Ps&Gs worships in was consecrated in 1818,[93] its current iteration is the result of a church plant by St Thomas' Corstorphine.[94] During the plant, Roger Simpson was the rector, and is described as 'very charismatic' and the one 'who brought all the changes in…saved the church.'[95] Further, Simpson was also 'particularly affirming…for the artist.'[96] A former church member and artist recounts her experience: "[W]e [her and a second artist] met up with him [Simpson] and he just said, 'I want you to dream your dreams. Tell me what you would do in the church.'"[97] Under Simpson, there were many artists active in the church, including Mark and Lottie Cheverton, founders of the Leith School of Art.[98] Also during this time, Ps&Gs actively and publicly supported the arts: the church was used as a Festival performance venue and an exhibition space for a variety of visual art forms, opportunities were made for artists to participate in the life of the church through art in worship, and when the founders of the Leith School of Art died, an artist in the congregation was commissioned to do a memorial tapestry to be hung in the church space.[99]

As church leadership changed, so did the church's relationship to the arts.[100] While Simpson had been a great advocate for the arts, subsequent ministers had other

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[91] Interviews began with the Associate Rector who is tasked with development of the arts at Ps&Gs. At her suggestion, other clergy and congregants were interviewed, including: the Rector, the Director of Worship, a communications specialist, and three artists in the congregation. An additional interview was conducted with a former church member. Saturation was reached in the eight interviews conducted and used for analysis. Everyone interviewed identified Ps&Gs as evangelical.

[92] See St Paul's and St George's Church, "About Us," accessed 6 February 2014, http://www.pandgchurch.org.uk/Groups/97048/St_Pauls_and/About_Us/About_Us.aspx.

[93] John Steele, *Edinburgh's Fourth Cathedral: The Church of St. Paul and St. George, York Place* (Edinburgh: J. Steele, 1968-1970), 2-3.

[94] For an account of the circumstances, see Richard Holloway, *Leaving Alexandria: A Memoir of Faith and Doubt* (Edinburgh: Canongate, 2012), 283. While Holloway does not explicitly state the name of the church, his reference to the building being modelled on the King's College Chapel in Cambridge locates this as Ps&Gs.

[95] PsGs—Former_Member, interview by author, 1 February 2013, Edinburgh.

[96] Ibid.

[97] Ibid.

[98] For the Chevertons' relationship to Ps&Gs, see George Ramsden, *Leith: Scotland's Independent Art School—Founders and Followers* (York: Stone Trough Books, 2009), 65-69, 88.

[99] The tapestry was created to hang in the pre-renovated church. After its renovation, the re-hanging of the tapestry became a source of tension, as its placement was not considered in the renovation plans. It has now been hung in a stairwell. Lorna Brown and Marjory Horne, "Visual Impact," *The Blether* (Edinburgh: St Pauls and St Georges Church, December 2012), 1.

[100] Luann Jennings, founder of the arts ministry at Redeemer Presbyterian Church, New York, argues for an inextricable link between support of church leadership and a flourishing arts programme. See Luann Purcell

priorities: 'My sense was that [the current rector] was more interested in how to take this church forward [than in supporting the arts].'[101] This change in focus is something that the current rector admits: 'I suppose a criticism that some people would have would be that we're less artistic than we were twenty years ago. That may be valid.'[102] As these changes took root, according to the former church member previously mentioned, artists felt they had less of a role in the church with many leaving to join another church in Edinburgh. The current associate rector confirms this: 'The great story of Ps&Gs is that all the artists left…it's like there was a sort of exodus or something.'[103]

While this narrative forms the church's recent history, there is evidence of current re-engagement with the arts, albeit with mixed results. First, Ps&Gs has hired staff with a particular responsibility for the arts.[104] The associate rector is responsible for 'development of the arts' and 'connection with the art world' while the director of worship is tasked to oversee the creative arts in worship and prayer.[105] While technically in their job description, they both admit the arts are not always given priority in practice. In the words of the director of worship, 'it is the bit that gets…squished out.'[106] Secondly, in 2008, Ps&Gs completed a significant church renovation project, 'introducing a new entrance pavillion and creating new multi purpose facilities within a new extension.'[107] According to the rector, the award-winning building 'was done with one of the best architects in Scotland…to a very high standard in terms of design.'[108] While admitting that 'some people were disappointed that there isn't more visual art around', the space was kept 'neutral' so it could be used as a conference venue during the week.[109] Thirdly, in 2012 and 2013, the new building hosted a temporary art exhibition in the sanctuary. In addition, at the time of research, there

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Jennings, "An Art-Full Church," March 15, 2011, http://redeemercitytocity.com/library.jsp?Library_item_param=513.

[101] PsGs_FM, interview.

[102] PsGs—Rector, interview by author, 9 January 2013, Edinburgh.

[103] PsGs—Associate_Rector, interview by author, 17 January 2013, Edinburgh. A congregant corroborates this observation. When asked about artists in the church, the congregant replies, 'I think there are quite a lot but a lot of them I think have left and gone to another church.' PsGs—Congregant-Artist_2, interview by author, 19 December 2012, Edinburgh.

[104] Ps&Gs is led by the Rector. The Rector is responsible for strategy and vision while other clergy and staff have clearly defined job descriptions, roles, and areas of responsibility. PsGs_R, interview.

[105] PsGs_AR, interview; PsGs_DW, interview.

[106] PsGs_DW, interview. The Associate Rector is aware of the discrepancy stating: 'Technically on paper, the arts come under me. So that was one of the things that was on my job description when they advertised it and part of what they were looking for in the new Associate Rector. Although I would say it's not done very much so far.' She admits that she personally has limited experience with the arts while having a strong conviction that they are important to the life of the church. PsGs_AR, interview.

[107] St Paul's and St George's Church, "History: Brief Church History," accessed 7 February 2014, http://pandgchurch.org.uk/Groups/178055/St_Pauls_and/About_Us/Our_Building/History/History.aspx.

[108] PsGs_R, interview.

[109] Ibid. The Director of Worship sees this decision as a missed opportunity for the church. PsGs_DW, interview.

were plans for a permanent sculpture in the garden area. Attempts at re-engagement with the arts have not gone unnoticed, leading one artist to comment, 'I think there are bubblings but they're under the surface,'[110] while another states, '[i]t's a renaissance in a way but it seems that they're just taking this on board that this [art] is a very positive thing, which can only be good, as far as I can see.'[111]

While resurgence is evident, its mixed success is indicated in how clergy and congregant-artists describe Ps&Gs' current support of the arts:

> *Interviewer:* How have you seen Ps&Gs support the arts in the last 5-10 years?
> *Congregant-Artist:* Yeah…I'm not sure I have.[112]

> *Congregant-Artist:* I feel a bit like the church is a bit like, 'Oh, that's very nice, dear. Lovely.' A bit the way I am with my kids with their drawings…Ps&Gs reminds me a bit of my parents. They quite like it when I paint and they are quite proud or pleased that I paint but it's…[pause] it doesn't quite fit with their picture of what I should be as an individual.[113]

> *Communications Specialist:* Ps&Gs isn't a very creative place because I think that with that list of middle-class, liberal, and well off, those type of people aren't traditionally creative risk takers…'we like creativity but in its box.' I don't think people want to be totally challenged that often on things. It's like you want it in a safe space.[114]

> *Associate Rector:* I feel as though we have a number of people in that situation within our congregation who rather tangentially we would support with prayer or we would promote but we wouldn't actively…I would say we could do a lot more to support them…I would like us to be known as genuinely, practically supportive of the arts.[115]

> *Interviewer:* What are the thoughts that first come to mind when I say 'art and the church'?
> *Director of Worship:* Um…[pause] my first emotional response is some sadness because I think there's so much potential and I'm not just talking Ps&Gs although I'm also

[110] PsGs—Congregant-Artist_3, interview by author, 17 January 2013, Edinburgh.
[111] PsGs_FM, interview.
[112] PsGs_CA3, interview.
[113] PsGs_CA2, interview.
[114] PsGs—Communications_Specialist, interview by author, 19 December 2012, Edinburgh. An early experience of the Associate Rector corroborates this observation: 'I remember…in my first week, we were planning worship…it's very programmed out. And at one point, [the Director of Worship] said to me, "And we need a creative response here," in this like little box in the grid. And I just thought, "It's very hard to have a creative response on the day that it's determined in that box in the grid."…it epitomized some of what's difficult I think at Ps&Gs about the boxes that we've created.' PsGs_AR, interview.
[115] PsGs_AR, interview.

> talking Ps&Gs. I also believe that Christians should be leading the way in every area of art in society, supported and encouraged and released and equipped and sent out by the church…I hope we have supported art but I still think we've only just begun to scratch the service.[116]

While these quotations demonstrate an overwhelming negative interpretation of recent events, it is significant that Ps&Gs is not only aware of this lack of engagement but also desires and is committed to a different future. Further, in spite of negative perceptions of current practice, one finds in both church documentation and interviews the belief that arts patronage is faithful church practice. However, contrary to what was seen in LPC, while a robust rationale can be detected within Ps&Gs, practice remains limited. This case study begins by exploring how Ps&Gs' theologically understands art's role in the church, specifically how art's faithfulness is rooted in its contribution to evangelistic activism. This case study will argue that while utilising art in this way might make church patronage faithful, associated concerns, such as cultural relevance, diminish the flourishing not only of the artist and the work of art but also the congregation and the non-Christian the church aims to reach. I begin by suggesting how what is espoused as normative for Ps&Gs' activity more generally creates space for art to be a natural concern of the church before moving on to a particular theological justification for art.

'What sort of church do you want us to be in the next five years?'

In 2007, the rector and a group of church members gathered 'to produce a new strategy for the church for 2009-2014, which would reflect the needs and ambitions of the church.'[117] The resulting 2009-2014 Stategy Document includes three main sections: a vision for the next five years, a set of core values, and a strategy for achieving the vision. The aim to 'build a lively, culturally-relevant and Christ-centred church, worshipping and serving from the centre of Edinburgh' is achieved by being a church active in 'worshipping God, loving people and serving the world.'[118] Further, the strategy document is made normative for church practice in two ways. In line with the

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[116] PsGs_DW, interview.

[117] St Paul's and St George's Church, *Strategy 2009-2014* (Edinburgh: St Paul's and St George's Church, 2009), 2. A new strategy document was released in early 2014. St Paul's and St George's Church, *Strategy 2014-2020* (Edinburgh: St Paul's and St George's Church, 2014). While it falls outside of the period of research, it is worth noting that the 2014-2020 strategy is described as 'bigger and more outwardly-focussed than our previous five year plans.' The reason for the outward emphasis is declining church attendance within Scotland and a belief that Ps&Gs is called 'to change Scotland'. Ibid., 2. The new vision statement is: 'We are called to be whole life disciples, sharing the whole of the gospel, with the whole of society, through churches of grace.' Out of this, four strategic areas of emphasis were determined: 'discipleship', 'social transformation', 'theological training', and 'church planting.' Ibid., 4. There is less emphasis on creativity and no mention of the arts in the new document.

[118] "Our Values," accessed 5 February 2014, http://www.pandgchurch.org.uk/Groups/102045/St_Pauls_and/About_Us/Our_Values/Our_Values.aspx; Ps&Gs, *Strategy 2009-2014*, 4.

evangelical belief of Scriptural authority,[119] Ps&Gs have sought, in describing their values, to match what they value and do with a Scriptural reference.[120] Not only does this indicate the important place of Scripture but also the concern to demonstrate how their values are derived from and supported by their authoritative source.

While Scripture sits behind how they justify their activity, the strategy document is also normative because they believe God has inspired the calling detailed in the document. The rector describes the prayers offered before the document was written: 'What now, Lord? What sort of church do you want us to be in the next five years? What things are you calling us to do or be?' He continues: 'The result [the answer to our prayer] is this document—and our vision for 2014!'[121] As a result of a prayerful dialogue, the document presents (and is normative for) what God wants the church to be.[122] In other words, it determines faithful practice. It allows one to ask: 'Does x fit within our core values, our vision, our purpose?' If x does, then the church can proceed with confidence they are investing time, energy, resources, and people into something that is faithful to their God-given calling. If x does not, then the church can, with a clear conscience, make a decision not to participate in a particular activity. In an environment where there is a lot that a church could be doing and resources are limited, a strategy document acts as a helpful guide to determine faithful practice,[123] including the faithfulness of arts patronage. A close reading of the documentation reveals two core values that create the potential for arts patronage to be a natural concern of the church, specifically a commitment to creativity and the encouragement of spiritual gifts.[124]

The Pursuit of Creativity

Creativity is mentioned several times throughout the document. While used as an adjective to describe Ps&Gs,[125] there is also the desire to pursue creativity in their activity: 'We want to be innovative, radical and *creative* in our worship, evangelism and life together. (2 Corinthians 5.7)'[126] 'Creativity' is also a God-given gift to the community: 'We affirm the gifts of *creativity*, fun and laughter that God gives and want to set aside

[119] See Chapter Two.
[120] For example, 'Worshipping God' is described as: 'We believe in the importance of lively, biblically based, relevant and inspired teaching and its effectiveness in helping us to become more Christ-like in character and actions. (2 Timothy 3.14-17)'. Ps&Gs, *Strategy 2009-2014*, 5.
[121] Ibid., 3.
[122] Ibid., 4.
[123] Faithful church practice as a priority is indicated in the strategy document: 'We believe that we should be people of integrity and honesty in all that we do, within and outwith the church. (Matthew 5.13-16)'. Ibid., 5.
[124] To define what terms in the strategy document might mean in practice, I utilise clergy interviews.
[125] For example, '[p]eople appreciate the strong and clear teaching they receive in the context of contemporary, *creative* services.' Ps&Gs, *Strategy 2009-2014*, 6. Emphasis added.
[126] Ibid., 5. Emphasis added.

times for regular celebration. (Nehemiah 12; 1 Corinthians 12.26; 2 Corinthians 9.7)'[127] While human creativity takes many forms in practice, both clergy and church communication consistently conflate creativity with artistry.[128] Because of this, I think it is fair to assume that when the word 'creativity' is used, the artistic form of creativity is predominately what is meant. Thus, Ps&Gs' pursuit of creativity is pertinent to its patronage of the arts. If 'creative'/artistic is a key aspirational descriptor for their 'worship, evangelism and life together', then pursuit of the arts is central to their most important church activity. Additionally, because they intentionally describe their services as creative,[129] 'creative'/artistic seems to be a key part of their self-understanding as a church. This should provide a natural way in for the support of the arts/artists within the church. Further, because they affirm creativity to be a good, God-given gift, its pursuit is also God-sanctioned.

While the creative arts have a potentially high place in Ps&Gs, they are also limited in the core values. The document's assertion that '[w]e want to be innovative, radical and creative in our worship, evangelism and life together' is immediately preceded by the following: 'We believe that God wants us to be a church that takes calculated risks.'[130] If the present document is the result of prayerful discernment, it can be assumed that these two sentences were purposefully put together and thus meant to be interpreted in light of each other. The term 'calculated risk' originates from business and can mean 'a hazard or chance of failure whose degree of probability has been reckoned or estimated before some undertaking is entered upon' or 'an undertaking or the actual or possible product of an undertaking whose chance of failure has been previously estimated.'[131] The pairing of calculated risk with being 'innovative, radical and creative' thus defines the nature of Ps&Gs' practice: what is seen as faithful to God is activity where the possibility of failure has been previously estimated (or calculated). In light of this, presumably some activity is rejected because it is considered too risky. While this might indicate a value of stewardship, it also seems an inconsistency to pair

[127] Ibid. Emphasis added.
[128] Conflation is demonstrated in the following: 'Because I believe that God is a God of creativity, then art is something that is part of the Christian faith.' PsGs_R, interview; 'God is creative. He's the greatest Artist.' PsGs_DW, interview; 'I believe that God is, by very nature, creative…so I think there's something about the fullness of who God is and the fullness of who we are that is revealed in the arts.' PsGs_AR, interview. Additionally, while no longer available online, a July 2013 job advert for the Director of Worship post includes the following responsibility: 'Creativity - You will be responsible for the creative aspects of our worship - through music and other forms such as multi-media and the arts.' See St Paul's and St George's Church, "Worship Director Job Description," accessed 24 July 2013, http://www.pandgchurch.org.uk/Articles/364579/St_Pauls_and/About_Us/Positions_Vacant/WORSHIP_DIRECTOR.aspx. Because the job has been filled, the description is no longer available online.
[129] Ps&Gs, *Strategy 2009-2014*, 6.
[130] Ibid., 5.
[131] *Merriam-Webster Dictionary online*, s.v. "Calculated Risk," accessed 17 July 2013, http://www.merriam-webster.com/dictionary/calculated%20risk.

'calculated risk' with the adjectives of 'innovative, radical and creative' for each, especially 'radical', communicates freedom to explore, to discover, and to bring something new into the world *in spite* of risk. As will become apparent later in this case, this tension between calculated risk and creative arts patronage re-emerges in practice.

The Encouragement of Spiritual Gifts

The strategy document explicitly acknowledges the existence of spiritual gifts and makes their support essential for church practice:

> We believe that the church is made up of individuals, male and female, young and old, all of whom are of equal value to God and to whom He has given gifts to be used in His service. Ministry is therefore the responsibility of each member and we will encourage people to discover and use the gifts God has given them. (Romans 12.1-8; 1 Corinthians 12-14; Galatians 3.28; Ephesians 4.11-13)[132]

Because Ps&Gs believes that every Christian has a spiritual gift, it is the church's God-given responsibility to help people to 'discover and use' these gifts within the church. The relevance of this value to arts patronage comes into focus when one seeks further definition of what constitutes a spiritual gift in Ps&Gs. The rector states:

> One of the things that we do is run a course called 'Network' to help people discover their spiritual gifts and it was through coming on that course that [a congregant] realised that one of the spiritual gifts that God had given to him was creativity…[it] would be quite unusual I think in a church, a charismatic, evangelical church, to have those [creative] gifts recognised alongside prophecy, interpretation, healing, evangelism, preaching, teaching. That's part of who God is and they're as spiritual as the more overtly and traditionally thought of spiritual gifts.[133]

Thus, according to the rector, the one who not only helped create the strategy document but also is responsible for its implementation,[134] creativity/artistry is a spiritual gift. Therefore, developing the creative/artistic gifts of members and giving them space to use these gifts makes church arts patronage a natural concern of the church and a demonstration of faithful practice.[135] While the strategy document creates space for art

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[132] St Paul's and St George's Church, *Strategy 2009-2014*, 5.

[133] PsGs_R, interview. Mentioned in Chapter Two, *Network* is a course created by Willow Creek to help church members discover and utilize their spiritual gifts. Willow Creek's influence on Ps&Gs is indicated by PsGs_DW, interview and PsGs_R, interview.

[134] PsGs_R, interview.

[135] This is similar to art-as-spiritual-responsibility discussed in Chapter Two.

to be a natural concern for the church, when asked to reflect specifically on its support of the arts, clergy appeal to God's creative nature to justify the arts theologically.

The Theological Significance of God's Creative Nature for Church Activity

In their Strategy Document, Ps&Gs states that '[w]e want to be a community where the quality and depth of our relationships *reflect the nature of God himself.*'[136] In a similar move, the clergy appeal to God's creative nature to justify their arts support:

> *Rector:* I see God reflected in the best of art - in all its different forms. Because I believe that God is a God of creativity, then art is something that is part of the Christian faith and should be valued as such…creativity reflects the Creator…we should use the arts because it reflects who God is.[137]
>
> *Associate Rector:* I believe that God is, by very nature, creative and that in both…from the very beginning and ongoing…there is a dynamic creativity to the character of God and therefore also indelibly in humans. And I think if we don't see that at work…something of who we were made to be and how we were made to live is missing from our being. So I think there's something about the fullness of who God is and the fullness of who we are that is revealed in the arts and not in other ways that is necessary.[138]
>
> *Director of Worship:* I think intrinsic within our Creator, He's an artist and we are made in his image…Anyone who says to me, "I'm not creative," I'm like, "Well, let me tell you something. Let me tell you whose image you're made in. You are [creative]."…God is creative. He's the greatest Artist. I think it's fundamental to life.[139]

The common thread in these quotations is the assumed relationship between who God is, artistic creativity, art, and human/church action: God's creativity (or creative nature) makes the arts 'necessary' (to a greater or lesser extent). As already seen in Chapter Two, this line of argument should also make church arts patronage faithful. While the clergy all begin with God's nature, a difference emerges in how they conceive of the relationship between God and the church's support of the arts. More in line with the sacramentalist approach, led by the associate rector and supported by the director of worship, art is faithful church practice because of what it is (unique/'intrinsic'). With more of a pragmatic emphasis, the rector understands art's faithfulness in light of what

[136] Ps&Gs, *Strategy 2009-2014*, 4. Emphasis added.
[137] PsGs_R, interview.
[138] PsGs_AR, interview.
[139] PsGs_DW, interview.

it does. These different starting points have implications for how art in the church is understood.

'There is a dynamic creativity to the character of God and therefore also indelibly in humans.'

For the associate rector and the director of worship, their understanding of God leads them to assert that art has fundamental, 'intrinsic' value: it is valued in and of itself. For both of them, God's creative nature reveals what it means to be human; thus, as humans experience and create art, they participate in a fuller version of their humanity. Similar to the sacramentalist approach, this link between God's nature and human flourishing informs church activity. If art is 'fundamental to life', denial is dehumanising.[140] The associate rector steps outside of the evangelical tradition (but not the Anglican tradition) by extending art's role and giving it revelatory capacity. She suggests that truth, the fullness of God, and the fullness of humanity are revealed uniquely in the arts, making it 'a crucial part of interaction and encounter with [the] divine.'[141] While the director of worship does not go as far as the associate rector, she also believes that God is encountered through the arts because humanity is created by God to respond to art. Both perspectives affirm art's necessity in the church for if it is not present, a means of divine encounter is missing.[142]

Art as a unique means for encountering God also makes it central in the church's worship: 'We as church see it [art] as an optional extra…I disagree. God is the Creator…I think it is at the centre. And that is very much how people connect with God and how people find God.'[143] The associate rector takes this one step further and suggests that art is a way in which the church can be sacramental in its worship: 'Because we don't have a liturgical or particularly sacramental way of worshipping, I believe these [the arts] are the ways in which we can be sacramental and we need that. We need God to be mediated to us in some way and I think there's a hunger for that.'[144] A congregant-artist

[140] This resonates with Sayers and those who follow her, indicating that grounding art's value in human flourishing is emerging within evangelicalism. This is perhaps able to take root in evangelical Anglican traditions because of greater sympathy within Anglicanism for Catholic belief and practice.

[141] PsGs_AR, interview.

[142] For both the Associate Rector and the Director of Worship, this belief is supported not only by theology but also by their pastoral experience. Both members of the clergy recount how they have seen art uniquely support someone's spirituality or piety. Ibid.; PsGs_DW, interview.

[143] PsGs_DW, interview.

[144] PsGs_AR, interview. The artists in the congregation confirm this 'hunger': 'I truly believe that the visual surroundings of a church enhance, not necessarily my belief in God but enhance my enjoyment of worshipping God.' PsGs—Congregant-Artist_1, interview by author, 9 January 2013, Edinburgh. 'I'm interested in seeing worship explored in other ways. I think people still can get things from paintings and artworks and can spiritually connect with them in a way that you can't with other things…you are in a place of communion with God and the artwork is there to assist that, challenge that, or provoke a specific reaction.' PsGs_CA3, interview.

confirms the associate rector's suspicions: 'I think art at its best has the power to ask questions and create an ambiguous space and provoke answers too. And I think for me, that's where God can be revealed. So I can have a more spiritual experience, a more godly experience, in front of a Rothko than I can singing a Matt Redman song.'[145] In addition to being sacramental, because art engages the senses, it is uniquely efficacious in bettering our capacity or ability *as humans* to worship God fully. The associate rector states: 'I think we need all our senses employed in worship, and visual as much as anything else…worshipping with your whole self and your whole being…I believe in that utterly and completely.'[146] The director of worship concurs, stating that

> people want to encounter God and they want to participate, and one of the brilliant ways of doing that is through art in all different forms. The visual, taste, smell, I mean every aspect of who we are as whole people not just ears and brains and eyes…it's [art's] not an optional extra…in planning services… 'Can we do something creative?', that should be intrinsic to it.[147]

For the associate rector and director of worship, art is fundamental to what it means to be human and thus what it means to be 'church'. Already seen in the sacramentalist approach, church arts patronage should arise as a natural concern from this theological position.

'[I]f art does that, if it's a means, as it were, to that end…'

While the rector also starts with the nature of God argument, divergence with the other clergy emerges below the surface. For him, rather than viewing art as fundamental to humanity and therefore church activity, art is supported because it participates in and serves the purposes of the church. The rector comments:

> I think at the end of the day we're a church so we want to worship. We want to help people encounter God. We want people who aren't yet Christians to begin that journey towards God, so therefore it [art] has to be accessible. So if art does that, if it's a means, as it were, to that end, then that's the way art needs to be incorporated and used.[148]

Art that pulls in the same direction as the purpose is supported; art that pulls in the opposite direction is not supported. In this view, art that is supported simply as art has

[145] PsGs_CA3, interview. Matt Redman is a well-known British worship leader and has written many popular worship songs. See Matt Redman, "Bio," accessed 6 February 2014, http://www.mattredman.com/bio.
[146] PsGs_AR, interview.
[147] PsGs_DW, interview.
[148] PsGs_R, interview.

no grounds because the requirement for its support is the larger purpose it is serving. This perspective makes it vital for the 'boundary' of church to be clear for service to this boundary fundamentally determines art's value in the church, arguably making the role of the patron vital in helping the artist 'see' this boundary.

The divergent views expressed among the clergy are reminiscent of the revelation and propaganda discussion in the previous chapter. The 'intrinsic' view gives art revelatory capacity. At least in theory, if art reveals God, it has a role in forming and shaping whom the viewer understands God to be. Art is not responsible to communicate a pre-determined message but is free to present something new, becoming a potential window or conduit for God's revelation. The work of art, as it unveils its meaning, 'works on' the viewer over time. One trusts the potential latent in art, and its value lies in what it is. In contrast, the rector understands art in a more instrumental way: its value is justified by its specific contribution to the church's core concerns. This view raises the following questions: How does one evaluate art's contribution towards the end? Put another way, how does one know when art meets the criteria that bind it, thus earning patronage support? When art is justified by what it does, one way of evaluating the work is by its effects. Does it lead congregants to greater worship of God? Does it help non-Christians to consider the Gospel message? However, before a work is created and received by a viewer, its effects are unknown, thus introducing an element of risk for one does not know before reception if the work will be a sufficient means to a proposed end. Within Ps&Gs, it seems that in order to mitigate this risk, effort is put into controlling the message of the work before creation. This conversely gives the church-as-patron the specific responsibility to make sure the content of the work is 'correct'.

This view of the patron in Ps&Gs is seen most clearly in a passing comment made by the clergy about the public mural sited outside St Johns Episcopal Church in Edinburgh.[149] The rector states: 'They [St Johns] have art and most of it drives me bananas because of what it portrays…to the city about the church, which I don't think is representative. I think they've given responsibility for that away to artists who, in my mind, then actually abuse that.'[150] In this quotation, the rector assumes that if a church commissions a work, responsibility for the content lies primarily with the church-as-patron rather than with the artist. Something to affirm in the rector's assertion, in contrast to LPC, is the belief that art in the church requires the participation of both artist and patron. However, the associate rector, also commenting on the mural at St

[149] Sited outwith the church building towards Princes Street, the content addresses 'contemporary issues relating to justice and peace' and is 'intended to provoke discussion and a response from passers-by'. See St John's Episcopal Church, "Murals".
[150] PsGs_R, interview.

Johns, further defines the nature of faithful patronage practice in Ps&Gs: 'It sounds like the artist [at St Johns] has total free reign. There is no editorial control…There's no way we would have a space here where we didn't have editorial control.'[151] Positively, 'editorial control' affirms the participation of the patron in the creation of art for the church space, and one could argue that 'editorial control' in the form of dialogue between artist and patron was needed in LPC. Perhaps that would have helped the artist to reflect upon whether his strong political statements in the second version of *The Last Supper* were fitting for the worship space.

While 'editorial control' could be interpreted positively, the phrase itself does not conjure up images of dialogue, particularly in its use of 'control'. While I do not think the associate rector intended to communicate this in her use of the term, particularly since she is also the one who gives art a robust sacramental role in the church, I wonder if the choice of terminology might betray what characterises Ps&Gs' patronage in practice. Rather than dialogue, 'editorial control' tends to mean 'dictating to', thus assuming that the only way to assure the artist creates a work that is faithful for the space is by *telling* the artist what to create rather than *talking with* them about the work. The latter makes the artist a full participant; the former means the patron acts over the artist out of concern for the right message. The rector indicates the concern for message in the following comment. Describing his role in working with an artist, he states: 'I suppose I would veer on the more conservative side because…I'd want to say [to the artist], "What are you communicating? And what are you communicating about the nature of God through the art that you are exhibiting or showing?"'[152] While there is indication of 'talking with', there is also a strong sense of making sure that what is 'communicated' is 'right' with a further insinuation that the church can retract their support if this is not deemed to be so.

Rather than making clear the boundary the artist is working within, 'editorial control' seems to be more closely linked to judging the accuracy of the message in the work. Reconsidering O'Connor's framework helps to elucidate the difference between 'clear boundaries' and 'editorial control'. Within the Catholic tradition, O'Connor describes the boundary of the artist being the ultimate reality as presented by the Church. In the evangelical tradition, this would be more accurately described as the reality presented in the Bible. While how the boundary is delineated might differ, the boundary bears on artist and church-as-patron and, I contend, both flourish working within the boundary. However, an artist does not flourish working within a message

[151] PsGs_AR, interview. In making this comment, the Associate Rector equally questions whether this is the right perspective.
[152] PsGs_R, interview.

intended to convert the viewer. For example, for an artist, there is a qualitative difference between being asked to create a work on the theme of God's creative action in Genesis 1 versus creating a work that convinces someone that God created the world in six 24-hour days. For one, guaranteeing the latter is impossible and is therefore an unfair criterion in determining art's value. As well, in the words of Rookmaaker, art has to 'communicate a message that art was not meant to communicate.'[153] When conceived in this way, art has become propaganda. This conception of patronage practice within Ps&Gs could account for the dissonance between the lack of flourishing practice identified by a majority of those interviewed and a clearly articulated theology of the arts that makes art central to the core concerns of the church. This is closely related to how art is believed to serve one of these core concerns, particularly evangelistic activism.

'We want to lead people to a relationship with Jesus.'

Documentation and interviews indicate that evangelism is central to Ps&Gs' understanding of its purpose as a church.[154] Creating opportunities for those who are not Christians to access, hear about, and consider the Christian faith is not only viewed to be one of their God-given mandates but also is where art finds one of its contributions. In an earlier quotation, the rector describes art as an important means to this evangelistic end. Others interviewed also understand art to contribute in this way:

> [I]n some respects, art has a greater role to play with agnostic people, and even with atheists, than it does with Christian believers because art can challenge and can draw people into something that otherwise they wouldn't see.[155]

> [Art] is very much how people connect with God and how people find God.[156]

> I think as outreach goes, people are okay about coming into church to look at art who aren't Christian because it's part of our cultural upbringing…So I think it's very non-threatening.[157]

[153] Rookmaaker, *Justification*, 30.
[154] Evangelistic concerns are evident in church documentation, such as 'We want to lead people to a relationship with Jesus' and 'We want everyone to become all that God intended them to be, by coming into a relationship with Jesus.' One of their core values is described in an explicitly evangelistic way: 'We believe that people who are not yet Christians matter to God and should be given the opportunity to discover, as part of a process, who God is, respecting individual personalities and choices.' Ps&Gs, *Strategy 2009-2014*, 5.
[155] PsGs_CA1, interview.
[156] PsGs_DW, interview.
[157] PsGs_CA2, interview.

Within Ps&Gs, the evangelistic potential of art is also a motivating factor for the support of recent arts events, specifically *Journey through Easter* [JtE]. Conceived of by the director of worship, JtE was a temporary art exhibition installed in the main sanctuary of the church.[158] From Maundy Thursday to Easter Saturday, the director of worship and other artists in the congregation transformed the space to create an interactive 'journey' through the Passion narrative. The installation guided participants to experience 'stations' in a particular order. Each station included both works of art and interactive elements to help the viewer reflect on events such as the Last Supper, the Garden of Gethsemane, and the Crucifixion. Through the use of written directions, most of the stations encouraged embodied participation of some sort, and several asked viewers to contribute something to the installation, such as a written response.

While JtE was described by some as an 'act of worship' through 'a really exciting set of visual installations that enhanced the sense of what Easter was all about for the church,'[159] when asked about the purpose behind the event, the rector replied, 'to encourage people who aren't yet Christians to think about faith…art is one of the ways in which we can do that.'[160] The director of worship confirms the evangelistic aim of JtE: 'My prayer is that they'll [non-believers] come out [of JtE] thinking a few things. One, 'Wow! Christians create this art? They're actually quite good,' but also and predominately, 'Whoa. Maybe I might think about believing in God because there was a real sense of peace and presence in there that I can't explain.'[161] According to the rector and director of worship, art, in this instance, is a particularly efficacious tool in evangelism: for the rector, it encourages people to think about faith (presumably as a result of being confronted with the gospel message), while for the director of worship, art creates a 'real sense of peace and presence' that cannot be explained.

While both see art as a catalyst for the non-Christian to consider Christianity, the two different conceptions of art in Ps&Gs explored previously impact *what* is believed to be efficacious. For the rector, if art is to be evangelistic, the message it communicates

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[158] For the 2013 exhibition, the outside signage, intended to draw in vistitors, advertised JtE as 'Art exhibition open now / Free Entry! Come in and have a look! All welcome'. While the 'exhibition' description might appeal to the passerby, I suspect that one would be surprised at the participatory and contemplative element of the experience. For more, see Sara Schumacher, "Journey through Easter: Participatory Art in the Church," *Transpositions* (blog), 29 March 2013, http://www.transpositions.co.uk/2013/03/journey-through-easter-participatory-art-in-the-church/.

[159] PsGs_AR, interview; PsGs_CA1, interview.

[160] PsGs_R, interview.

[161] PsGs_DW, interview. In this comment, the Director of Worship raises the issue of quality, a view reiterated by the Rector who asserts that 'we would want things to be done as well as they can be because…we would want to say that reflects the nature of who God is. So we would want things to be presented well because…we want to be accessible for people who aren't yet Christians.' PsGs_R, interview. While concern for quality falls outside of the scope of this project, it is an important issue for evangelical church arts patronage and an area of further research.

encourages people to think and reconsider their current position. What is important is the message—art happens to be a particularly helpful way to present the message. In contrast, for the director of worship, art, because of what it is, creates a sense of otherness [God's presence] that cannot be explained. There is no 'message' per se; instead, art creates a 'sacramental' environment that is beyond words. The experience of otherness is believed to start a journey to discover the Source of the otherness. For the rector, art is bounded by the message it should communicate; for the director of worship, art is bounded by who God is understood to be.

Further, in Ps&Gs, especially for the rector, for art to be a good evangelistic tool, it must be 'accessible' to the non-believer. At the time of research, commissioning a sculpture to be sited in the garden located on the corner of Broughton Street and York Place was under discussion. About this, the rector comments: 'We want to be a church that connects with people, that's relevant to people, and I suppose whatever piece of art we commission there [in the garden], we'd want to be a piece of art that connected with as many people as possible.'[162] I will return to this sculpture later, but for now, it is significant to note that for the rector, accessibility (in service of evangelism) is a criterion for art in the church. This criterion for church activity more generally is affirmed in their strategy document: 'We will continue our commitment to being a church that is accessible to those who are enquiring about the Christian faith. We will hold regular events that are suitable for people who are not yet Christians.'[163] 'Accessible' church activity is guided by the hope that anyone can come in off the street, feel welcome and thus comfortable when experiencing church, especially if for the first time. 'Comfortable' is defined as being able to participate and relate to the activity of the church.[164] This strong concern for the visitor's experience powerfully influences what the church does in practice. For example, the rector comments: 'If somebody who is completely unchurched comes in and finds a group of people waving flags around, it's culturally completely alien to them so that's why we wouldn't do that.'[165] Visitor preference informs church practice, an issue I will return to momentarily.

Art further serves evangelistic aims by making the church 'culturally relevant' to, and thus comfortable for, the visitor.[166] The argument is as follows: because the visitor's

[162] PsGs_R, interview.
[163] Ps&Gs, *Strategy 2009-2014*, 7.
[164] PsGs_AR, interview; PsGs_DW, interview; PsGs_R, interview.
[165] PsGs_R, interview. The Rector is referring to when banners or flags are available for congregants to wave during charismatic forms of worship.
[166] Ps&Gs states: 'Above all, we are perceived by many to be a church that is relevant — and one which seeks to apply the Christian faith to everyday life in Edinburgh, Scotland and beyond, in the twenty-first century.' Ps&Gs, *Strategy 2009-2014*, 6.

culture is 'visual' and dominated by the screen,[167] the church should utilise and support the arts in order to make the 'visual' visitor feel comfortable.[168] This argument is made in some form by a majority of those interviewed:

> [W]e recognise that we live in an increasingly visual age and so you've got to engage with people in that way.[169]
>
> I think if we are culturally relevant, then that [the visual] is an element that needs to feature. We need to recognise that people come [to church] with a very strong sense of the aesthetic.[170]
>
> In sermons on Sundays…it's expected that if you're preaching, you have images on the screen because we are such a screen culture…we are all screen people, you know, and so I think using that is being culturally relevant as Jesus telling stories was being culturally relevant. We need to use it.[171]
>
> [V]isual literacy is a part of our lives so people should be comfy or should learn to communicate visually.[172]
>
> It's part of the culture, I think, of this world that visually artistic endeavor is something that we all either like or we have to engage with.[173]

The presence of art makes church 'comfortable' for the visitor because it creates a visual environment akin to what one experiences outside the church.[174] In this move, Ps&Gs' appeal to visual culture places justification for support of the arts in current cultural preference. This line of thinking raises three questions about Ps&Gs' arts patronage, particularly in light of their concern for evangelism. First, to what extent can one actually know how a visitor will experience art in the church? How much should this criterion of 'viewer response' impinge upon the creation of an artwork? Secondly, in their pursuit of the visual, has Ps&Gs mistaken support of the arts with support of the image? Finally, has Ps&Gs uncritically adopted the practices of secular culture and in doing so, actually lost some of the counter-cultural mandates not only of Scripture but also of church tradition? I will consider each question in turn, concluding this section

[167] Because the screen appeals to a screen culture, Ps&Gs believes the church experience is made more comfortable for the visitor. This informed decisions to replace the rood screen with a large projection screen during the renovation. PsGs_R, interview; PsGs_DW, interview.
[168] PsGs_R, interview.
[169] Ibid.
[170] PsGs_AR, interview.
[171] PsGs_DW, interview.
[172] PsGs_CA2, interview.
[173] PsGs_CA1, interview.
[174] This resonates with art's indirect contribution to evangelism. See Chapter Two.

with considering whether their pursuit of cultural relevance via the arts inhibits their evangelistic aims.

The Viewer's Response

In a particularly reflexive and insightful comment, the associate rector raises the question regarding the extent to which the viewer's response can be known:

> Everything [in PsGs] is quite considered and the spirituality we present and the desire to be accessible to anyone…I mean rightly I suppose we are concerned that people coming through the doors would be able to, even if they've never been to church before, will be able to feel that they can interact and relate to it. I suppose that might make us sometimes over-cautious about the content of services or the content of what we do because we're so audience focused and actually you don't know how people would react to art. You don't know whether they'll love it or hate it.[175]

While the associate rector questions its feasibility, there is an underlying assumption within Ps&Gs that they know how visitors will respond to particular activities, what they will think, and therefore, what will be accessible.[176] This assumption, I contend, impacts Ps&Gs' patronage of the arts. Returning to the associate rector's comment, she describes the concern for audience response as making the church 'over-cautious' in their activity. While this cautiousness could be justified under Ps&Gs' value of 'calculated risk', the reality in practice is, as the associate rector identifies, response before engagement remains unknown. Even if one can gather demographic data on the type of person who might come to the church, one is not privy to their inner thoughts, convictions, or experiences. This is especially pertinent given Ps&Gs' self-description of having a 'wide range of ages, backgrounds and personalities' in the congregation.

Pertinent to this project, the largely unknown viewer-response is given power in Ps&Gs to determine the scope of the church's arts patronage. If the viewer might not 'get' it or if it might make them feel uncomfortable, then art is not supported. Of course, there is an element of discernment required in what is brought into the church. However, there is also an inherent risk in supporting the arts, especially if the church commissions

[175] PsGs_AR, interview.

[176] Following seeker-sensitive models of church growth, if a church can determine who their 'visitor' is, their 'target market', then they can cater all of their activities towards this type of person and be more 'effective'. Through the influence of Willow Creek, this type of marketing strategy has been applied to some evangelical church practice. See G.A. Pritchard, *Willow Creek Seeker Services: Evaluating a New Way of Doing Church* (Grand Rapids: Baker Books, 1996).

a new work of art; the outcome is unknown until the work is created and received.[177] To overcome this risk, a corresponding trust needs to be placed in either the value of art itself or in the artist who is creating the work. Thus, patronage of the arts is an act of faith on the part of the church. If a church-as-patron does not step out in faith, then the result can be a missed opportunity, evidenced by the leadership's response to JtE 2012. When asked how the congregation responded to the event, the director of worship commented: 'The numbers weren't massive. It wasn't amazingly well publicized. [It's] [h]ard to kind of say, 'Can we produce lots of postcards?' when the people that are 'yea' or 'nay' the purse strings have no idea how great it's going to be.'[178] The rector admits to this missed opportunity: 'If I'm honest, it [JtE] was of a quality that was far higher than we were expecting and had we realized how high the quality was, we would have opened it for longer and…given much more publication and advertised it more widely.'[179] While the 2013 event was given the full support of the church, the event was nearly identical in content to the 2012 event. Thus, because the message of the 2013 event was known, risk was reduced for the church, and the step of faith on the part of the patron was negligible.

If, in reality, the response of the viewer is unknown, whose response is actually influencing the decision about patronage of the arts? While writing for an entirely different context, John Carey makes a similar observation helpful for understanding what might be happening within Ps&Gs. Carey is highly critical of the art critic's role in asserting 'high' art's superiority over 'low' art, justified by, he thinks, unsubstantiated assumptions about the viewer's response. According to Carey, this is a fundamentally flawed perspective because, as I have been arguing, one cannot know what another person thinks or feels with any precision. What art criticism has not taken into account in its evaluation of art is the viewers' capacity to describe their feelings and responses to a work. Instead, viewers are told how to feel by critics: 'It is standard practice for critics to assert how 'we' feel in response to this or that artwork, when all they mean is how they feel.'[180] Applying Carey's observation to Ps&Gs, in the absence of really knowing how a visitor will respond, I want to suggest that the concern for a visitor's response is actually a projection of the gatekeeper's fear,[181] masking a latent concern or suspicion of

[177] The Director of Worship and Associate Rector identify this risk: 'Actually it's a danger, it's a risk saying, 'Right. We're going to have a dance group or we're going to have an art.' PsGs_DW, interview; 'The process together to commission and to…I guess it's risky. That's the thing…not much control over that, even if you commission something. Even if you see a design…'. PsGs_AR, interview.
[178] PsGs_DW, interview.
[179] PsGs_R, interview.
[180] John Carey, *What Good Are the Arts?* (London: Faber, 2005), 64, 49.
[181] Another possible reason for this fear is a lack of risk-taking among decision makers. When asked to describe this group of people, the Associate Rector comments: 'I would say they're [decision-makers in Ps&Gs] fairly risk

the arts that results in a desire to control the arts.[182] The associate rector intimates this: '[There's] not much control over that [art], even if you commission something. Even if you see a design…there's not much, there's sort of space that opens up…I think there's something about art and control that's really interesting that might be one of the things that has made it difficult at Ps&Gs.'[183] The preference of the 'visitor', justified by evangelistic priorities and a concern for the right message, is a powerful presence in Ps&Gs' decisions about the arts. However, while their concern for evangelism is consistent within their tradition, fear and control has not only meant missed opportunities to act as patron but also has diminished art as an evangelistic vehicle. For example, by not publicizing and supporting JtE, those who are not yet Christians missed the opportunity to experience the [evangelistic] art installation within the church.

Art v Image

The second question raised by Ps&Gs' concern for evangelism, especially within the framework of cultural relevance, is whether or not they have mistaken support of the arts with support of the image. This is a criticism that is specifically raised by one of the artists in the congregation:

> I suppose a lot of what's passed off as art in the church, I'm not sure is what I fully understand as art. So I think people are quite happy to use images as illustration and use music as background to worship…if in a sermon an image pops up, that's used for illustrative purposes. And *even if the image is without a doubt an image of a work of art, we're not asked to approach it as a work of art. We're asked to approach it as an image*…they [the congregation] expect something instant and they expect something legible with a clear meaning and a clear message. And I think the greatest art tries to do precisely the opposite thing, which it provides a space for people to create their own meanings and messages.[184]

The images that the artist refers to are those projected on a large screen in the front of the sanctuary. The screen visually dominates the stage, cutting off the congregation from the chancel.[185] As already mentioned, anyone who preaches is required to project

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averse. So although they're open to change, I think the people who make decisions, I mean they are, you could never fault them on the due diligence, I suppose is what I would say. They're cautious, measured, they look at lots of different things.' PsGs_AR, interview.

[182] This concern is articulated most clearly by the Rector. About an event at the church that was, in his opinion, 'very sort of avant-garde, very experimental', he states: 'I think we need to be careful the way in which you use the arts. So I don't think they should dominate.' PsGs_R, interview.

[183] PsGs_AR, interview.

[184] PsGs_CA3, interview. Emphasis added.

[185] The Rector states explicitly the rood screen was removed because it created an 'unhelpful division' between the 'special people' and 'the rest of the church'. PsGs_R, interview.

images onto the screen during the sermon.[186] This use of image highlights another category of art in the church, specifically art-as-illustration, alluded to in the quotation above. Illustration, 'the action of making clear or evident to the mind',[187] closely ties art to the message with art being a lens for its interpretation. While it has already been discussed how art that bears a message for conversion reduces it as a work of art, using art for illustrative purposes seems to do something similar. The congregant-artist's comment above is insightful—a work of art used for illustrative purposes converts art to an 'image'—and deserves further exploration in light of Ps&Gs practice: How do 'images' differ from 'art'? Does Ps&Gs understand the difference? If not, how does this impact their ability to discern and support true works of art?

It is true that 21st-century society is saturated by images; it is also true that contemporary culture is shaped by the images presented in daily life. While it might be fair to say that the average 21st-century person is image-saturated, does this therefore translate to an ability to engage with a work of visual art?[188] As the artist alludes to above, an image, particularly those used in advertising, has to yield its meaning instantaneously in order to be effective and fulfil its communicative purpose. With all the other things visually competing for a viewer's attention, the image does not have time for nuance or depth. In light of this, while culture is image-saturated, one's visual training lies in the ability to skim the surface of an image as one passes by in order to mine it for its message. Thus, while not impossible, it is a stretch to assume that the average 'visitor' to Ps&Gs (or its congregants) are trained to look at, understand, and interpret works of art as art. In contrast to an image, a work of art is multivalent in its meaning and carries with it depth that is unknown, even to the artist. Engagement with a work of art requires time and repeated exposure. While images could be a helpful tool towards understanding in a sermon,[189] they are distinct from art. One of the congregants judges most of Ps&Gs' engagement with 'art' in this way, commenting that while Ps&Gs was an early adopter in their use of video in its church services, 'we're using the visual

[186] PsGs_AR, interview.

[187] *Oxford English Dictionary online*, s.v. "Illustration, N.," accessed 28 June 2014, http://www.oed.com/view/Entry/91580?redirectedFrom=illustration

[188] The Associate Rector assumes it does: 'I think particularly in an era when we're encouraged to be much more visual…that sense in us is incredibly honed so I have become able to look at a flyer and see one that I think is beautiful and one that I think is tacky and rubbish and that's just come from a bombardment of the aesthetic…We need to recognise that people come with a very strong sense of the aesthetic.' PsGs_AR, interview.

[189] The Associate Rector comments that always including an image with a sermon can be distracting because she tries to create an image in the congregant's mind. Having to use an image restricts the congregant's imagination, prescribing what they should 'see' rather than allowing their imagination to participate in the sermon. Ibid.

within communication more than I think we were using art.'[190] In his opinion, JtE was one of the few times 'Ps&Gs has actually done art.'[191]

If Ps&Gs' engagement with the 'arts' is in reality an engagement with 'image' or 'communication', what does this conflation of art and image mean for their support of the arts? First, the conflation has resulted in transferring fair expectations of an image onto works of art. An example of this is the evangelistic concern that art should easily elicit its meaning and be 'accessible' in the same way as an image. However, if these are the expectations, then the danger is an insipid work of art that lacks depth, nuance, and power, ultimately not fulfilling its potential as a work of art or, perhaps most problematically for Ps&Gs, as a tool for evangelism.[192] This loss of potential is evident in discussions about the yet-to-be-commissioned garden sculpture. As the church renovation project neared its completion in 2009, the architects had planned to install a large Ps&Gs sign in the small garden area in the front of the church. After consultation, it was determined that the proposed sign was too expensive and inappropriate for the needs of the space. In place of the sign, it was suggested that a more modest and inexpensive directional sign be installed, and

> the other part of the brief was to do something significant that represented the church or did something…I started thinking, "Actually what this needs is some art." It needs something that is not graphic communications… something that is thought-provoking, contemporary, basically a bit of art.[193]

The conclusion was to 'commission a piece of art that would draw attention' to the church and site it in the garden where the sign was originally intended to go. The desire to draw attention to the church by the sculpture also has evangelistic motivations. Because Ps&Gs is located at the terminus of the Edinburgh Trams,[194] the area is heavily trafficked with commuters passing by the church, specifically the garden plot, on a daily basis. Thus, according to the rector, the sculpture is evangelistically strategic. The hope is that the work will indicate to passersby (most of whom will [presumably] not be

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[190] For the Communications Specialist, the distinction between art and visual communication lies in its purpose: 'Art is something that isn't there to serve a purpose…It's an expression of something or it's there to be beauty and beauty isn't there for a reason…Whereas for me, graphic design is very tactical…it's always there for a reason. And therefore, all the stuff that we've always done is creativity for a reason which I don't think is art. I think it's communication.' PsGs_CS, interview.

[191] Ibid.

[192] Frank Burch Brown raises a similar concern about contemporary worship music in Frank Burch Brown, *Inclusive yet Discerning: Navigating Worship Artfully* (Grand Rapids: Eerdmans 2009), 66.

[193] PsGs_CS, interview.

[194] Transport for Edinburgh, "Edinburgh Trams," accessed 11 June 2014, http://www.edinburghtrams.com/.

Christian) that the church is alive and relevant for the people of Edinburgh.[195] Even though this sculpture is viewed to be a work of art, the rector desires for the piece to be accessible and communicate the 'right' message:

> We don't want a protest piece. We don't want a piece of art that will make people think in a bad way. We want them to feel surprised at an image of God that's being portrayed *that would then make them want to get to know the God* that's being portrayed through that art. We want it to reflect our values and who we are as a church.[196]

While plans for the sculpture were still in discussion at the time of research,[197] if this sculpture is intended to be a work of art, it is important for the clergy, acting as patron, not to lay the same expectations onto the sculpture that are largely derived from cultural experiences of image. This means being careful not to reject an idea because of its seeming opaqueness or ambiguity, or conversely, over-determining the content and form of the work. Hints of image-expectation are already present, especially seen in the rector's aspiration for the work: 'We'd want it to be a piece of art that connected with as many people as possible, that was warm, that was inviting, that was open, that was accessible….'[198] While it is consistent for the work to 'fit' the nature of the church and pull in the same direction as what the church believes, sometimes the 'message' lies buried beneath the surface. In a church environment marked by calculated risk as well as a concern that a work of art mediates a message to the viewer, the danger is the church-as-patron acts over the artist, dictating to the artist about content and not taking the necessary risk that allows the artist to delve into deeper and untrodden areas present within the church's boundary of what is considered faithful. If the art is commissioned to do the work of an image, what will be lost, especially for a work of public art that people pass on a daily basis, is intrigue and thus interest. Once a passerby 'gets' the message, there is nothing that makes one want to look at it again. For the

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[195] The sculpture bookends the foyer, designed to intrigue passerbys and encourage them to enter the space. PsGs_R, interview.

[196] Ibid.

[197] According the Rector, the plans for the sculpture are '[i]n abeyance because of the financial constraints that we have. At some point, it will come. I think the finishing of the tram works in 12 months time will be an opportunity for us…'. However, when asked about fundraising for the sculpture, he commented: 'We've got reserves and would set aside £10,000 and say, "All right…".' Ibid. While finances are the reason for the delay, it seems less about availability and more about allocation, thus querying the extent to which art is an actual priority. The Associate Rector intimates the sculpture's future is unclear: 'I asked two people about that [the sculpture]. I think I might have asked [the Rector] and he said, 'Oh yes,' and I asked someone else and they said, 'No, I think that's stopped.' PsGs_AR, interview. The sum suggested by the rector indicates ignorance about the cost of a major public sculpture. For example, the Bishop Wardlaw statue in St Mary's quad at the University of St Andrews cost £70,000, not including the cost of the base or engraving. See University of St Andrews, "The Resurrection of Bishop Wardlaw," news release, 1 July 2013, http://www.st-andrews.ac.uk/news/archive/2013/title,221622,en.php.

[198] PsGs_R, interview.

passerby, the danger is the sculpture recedes into the background and is therefore not noticed.

This concern is also highlighted by writers within the evangelical tradition. According to Rookmaaker, art created as a means to an end usually ends up being shallow, while David Hegeman argues that art aiming to be accessible to all ends up being art of the 'lowest common denominator' and as a result, has 'a shallow, ephemeral character.'[199] However, the potential of the sculpture-as-art, allowed to be multivalent in its essence, is that each time one walks past, something new is communicated to that person. As the art mediates its meaning, the passerby might also be challenged to think, consider, and possibly ask questions of the work and the faith of the church that commissioned it. Thus, the multivalent nature of art-as-art has a greater chance of furthering the evangelistic aims of Ps&Gs, especially for a work of art that will form the public space. In contrast, art-as-image impedes this evangelistic aim for it usually does not have the depth to move the viewer to deeper contemplation.

Uncritical Adoption

In addition to questions about visitor reception and art-as-image, the final question centres on what seems to motivate Ps&Gs' activity towards the arts. Art is viewed to be particularly efficacious for evangelism because of the perception Ps&Gs has about contemporary culture, specifically culture's preference for the visual. Additionally, as already discussed, there is great concern that a visitor is comfortable, even on their first visit to church. Thus, what happens inside the church must have some resonance with what people experience outside the church in order for them to feel at ease. Ps&Gs states that they are a biblically-based church, which presumably means their activity and purpose is informed by Scripture. However, their present church activity, especially in relation to the arts, seems to be informed by the pervading preference of secular culture. The influence of popular culture is brought into sharp relief when one considers how, on the whole, the clergy do not appeal to a Biblical justification for their arts patronage. I want to suggest that the lack of Biblical justification and the corresponding capitulation to popular culture exposes an uncritical adoption of secular practice that diminishes Ps&Gs' ability to fulfill their God-given purposes.

I start this critique by drawing attention to an inconsistency between theology and practice. While the evangelical approach appeals to Scripture to understand art's place or value for the church, it is surprising that in the interviews, there is very little

[199] See Rookmaaker, *Justification*, 30; See David Bruce Hegeman, *Plowing in Hope: Toward a Biblical Theology of Culture*, Rev. ed. (Moscow, ID: Canon Press, 2004), 61.

reference to the Bible when justifying art. In all of the interviews, only two minor references were made to Scripture. The first was by the rector who references the instructions that God gives for the building of the temple and tabernacle, leading him to conclude that God's utilisation of [artistic] creativity points to Him as Creator. This is the reason why 'the best of creativity…would lead us into worship, would lead us into reflecting on who God is.'[200] The director of worship makes the second reference, appealing to Jubal in Genesis 4.21,[201] suggesting that 'God created people and he said, "Here's the land to work. And you create a flute and play it."' This leads her to conclude that art is 'intrinsic within our Creator' and is not an optional extra but is as necessary as work and culture.[202] Additionally, as seen earlier in this chapter, all three of the clergy refer to the *imago Dei* as a justification for the arts, a theological doctrine that stems from Genesis 1. However, none actually refer to the particular Biblical text.

A biblical justification for the arts seems to be a surprising omission for a 'biblically-based' evangelical church, especially given that a robust justification exists within the evangelical tradition.[203] Without rooting their artistic activity in that which they find to be authoritative and thus normative, the danger is their artistic support finds its justification in the preferences of secular culture, raising the concern that Ps&Gs, in its enthusiasm to be culturally relevant, has uncritically adopted both the activity and the values of the secular to the detriment of the counter-cultural mandate given to the church through Scripture. Throughout Scripture, while called to be present in the world, the church is marked as being something different from the systems of the world, a difference that gives rise to evangelistic opportunities and thus conversion of non-believers.[204] Church tradition speaks a similar message. Churches were built as sacred spaces, set apart from the secular world; people entered the church not to experience the same but to worship the Other. Despite this, Ps&Gs seeks to give the visitor a similar experience to what one finds outside the church. While it is important to make the church experience available to the visitor by not assuming an understanding about what is happening, it is equally important to be critical about what values one imports in the pursuit of cultural relevance, especially in a world that is constructed by advertising-driven images and consumerism. Perhaps the biggest area of concern is that

[200] PsGs_R, interview.
[201] 'His brother's name was Jubal; he was the father of all those who play the lyre and pipe.' [ESV]
[202] PsGs_DW, interview.
[203] See Chapter Two.
[204] Examples include: Paul's caution against conformity to the patterns of the world [Romans 12:2]; the contrast Paul makes between the 'children of God' and the 'twisted and crooked generation' [Philippians 2:15]; Jesus' assertion that his followers are 'not of this world' [John 15:18ff]; and the stories recounted in Acts of the early church acting differently from the culture, leading not only to persecution but also conversion [Acts 2:42-47, Acts 16:16ff, Acts 17, Acts 19].

the pursuit of cultural relevance can lead to the visitor becoming the church's consumer, a role people have come to expect to play in the secular world. Rather than create an environment where the divine can be encountered, the activity of the church has to be softened so that someone is not 'put off' by what they experience. This can inhibit the evangelistic pursuit, especially if what is mediated is a shallow Gospel message. If the non-believer accepts this message, then he has not experienced the breadth, depth, and mystery of the Christian faith.[205] While the evangelical tradition believes that the Bible is authoritative for faithful living and transformative for society, surely this, rather than cultural preference, should be the foundation for arts patronage as faithful church practice.

In summary, within this case study, one finds resonances with both the Catholic and evangelical theological approach to arts patronage.[206] For some, arts patronage should be a natural concern of the church because of the fundamental value given to art more generally. For others, including the rector, art's value lies in the contribution it makes to one of the core concerns of the church, specifically evangelistic activism. While the evangelical tradition varies on how art can contribute to this end, this case demonstrates how associated concerns, such as cultural relevance, diminish not only the patronage action but also the evangelistic pursuit. Further, despite being able to articulate a robust rationale for the arts within the church, this has not translated to robust patronage practice. One could attribute this to still-emerging theology;[207] as theology emerges, fear of the arts [evidenced by a desire to control] will need to be overcome through positive experiences of practice. Further, the lack of practice could also be because, if the rector largely understands art as a means to an end, other means have proven to be more effective and thus given priority of support. Promising is the awareness of the lack of support as well as the desire to make changes. However, rather than sitting over the artist as an arbiter of correct content, the appointment of clergy tasked to further the arts creates the opportunity for collaborative patronage practice with artist and patron each contributing to the work, trusting the other to use his or her gifts in a way that is faithful to the church's purposes. I will return to this in the final chapter.

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[205] Willow Creek recently admitted their 'seeker-sensitive' approach (of which the arts play a central role) has brought people into the church but has stymied spiritual growth of Christians, leading to a significant change of their model. Matt Branaugh, "Willow Creek's 'Huge Shift'," *Christianity Today*, 15 May 2008, http://www.christianitytoday.com/ct/2008/june/5.13.html.

[206] Again, this could be due to the Anglican influence.

[207] The Rector recognises this tension regarding prioritising the arts: 'We are an evangelical church so preaching will always have that sort of central part in our tradition and culture and expression.' PsGs_R, interview.

Conclusion: Artist-led & Patron-led Patronage

Shared between these two churches is a theology of the arts emerging out of a church tradition with a history of hostility towards the visual arts in the church space. While within the Reformed Church of Scotland the origin of that hostility is easier to trace, for an evangelical Protestant church, especially one within the Scottish Episcopal Church, its influences are more diffuse. While diffuse, its self-identification as evangelical aligns it with priorities and commitments consonant with the tradition.

The greater interest in these cases lie in their difference for one sees the inverse in the other. While LPC has a flourishing arts programme in practice, they do not consistently articulate or appeal to a theological rationale for the arts. In contrast, Ps&Gs does have a robust theological rationale for the arts, and yet, there is little evidence of this leading to practice. In LPC, the patronage practice is artist-led with very little engagement by the patron, while in Ps&Gs, artistic content is controlled by the gatekeepers of the church. While in LPC 'trust' of the artist is demonstrated by freedom from the patron, Ps&Gs indicates a lack of trust and corresponding fear of the artist abusing freedom. In both, rather than collaboration, the artist or patron dominates the other. Could the lack of a patron in LPC and the lack of an artist in Ps&Gs be because power is concentrated too much in the other? In LPC, the artist holds the power and influence; thus there is a robust artistic programme (the artist's strength) but what is missing is a theological understanding of why art is in the church (the patron's strength). For Ps&Gs, while there is a robust theological rationale for the arts (the patron's strength), what is missing is the artist's full participation as artist (the artist's strength). I will return to analysis of these traditions in the concluding chapter. Focus now shifts to the two case studies that comprise the 'sacramentalist' approach to the arts, specifically the Roman-Catholic and Anglo-Catholic traditions.

CHAPTER FOUR
Patronage-as-Collaboration:
Roman-Catholic & Anglo-Catholic Case Studies

'[T]hose who commission works of art should engage with artists.'[1]
'[The artist] was lucky in that she had [the rector] to talk to.'[2]

In the second of two case study chapters, research was conducted with churches that self-describe as being within the Catholic tradition, one from the Roman-Catholic and the other from the Anglo-Catholic. Sharing a Sacramentalist view towards the arts, Chapter Two already demonstrated that because art is a natural concern within this tradition, church arts patronage is already faithful practice. While this might be the case in theory, to what extent can it be found in practice? Both churches in these case studies have installed permanent works of visual art by leading Scottish artists in the past ten years, demonstrating exemplary patronage practice within their tradition. How do these churches theologically articulate the reasons for their patronage activity? Where are the resonances with theological thinking? Where might dissonance be found? Analysis of practice in these cases elucidates patronage as a collaborative relationship between an artistically-inclined patron and a spiritually-sensitive artist. While not without its challenges, it is argued that collaboration and creation within visible boundaries leads to flourishing of artist, patron and congregation. I consider each case on its own before bringing them into discussion with one another at the end of the chapter.

St Andrews Catholic Cathedral, Glasgow: A Roman Catholic Case Study

Built between 1814 and 1816, St Andrews Roman Catholic Cathedral (SACC) sits next to the river Clyde in Glasgow and near to the renovated district of 'Merchant City'. As the seat of the archbishop, the Cathedral has both ecclesiological and historical importance for Scottish Catholicism. As 'the mother church, directly or indirectly, of the Catholic churches of the West of Scotland,'[3] its historical importance is closely tied to Scotland's Roman Catholic history. SACC was 'one of the first churches in the post-Reformation period to be built to accommodate Catholics within Scotland.'[4] The period prior to its construction had seen the 'virtual annihilation of the [Roman] Catholic Church in the southwest of our country'.[5] Roman Catholicism was revived as Catholics migrated to

[1] Archbishop Mario Conti, interview by author, 17 December 2012, Glasgow. See Appendix D for Table of Interviews.
[2] OSP—Rector's_Warden, interview by author, 19 June 2012, Edinburgh. See Appendix D for Table of Interviews.
[3] Archbishop Mario Conti, "Homily for Re-Opening of St Andrew's Cathedral" (homily, St Andrew's Cathedral, Glasgow, 10 April 2011).
[4] Conti, interview.
[5] Conti, *Homily*.

Glasgow from Ireland and the Highlands during the Industrial Revolution. Designed by James Gillespie Graham, SACC also has 'a place in the architectural history of Scotland as one of the first examples of the revived Gothic style.'[6]

In 2002, Mario Conti was installed as archbishop. At the time of his installation, the Cathedral was in a state of disrepair. The archbishop recalls: 'I remember on the very day of my installation saying, "There is a need, I think, for us to do something with the cathedral."'[7] What followed was a multi-million pound renovation and much of SACC's most recent arts patronage practice. The renovation was 'an opportunity to commission new works…we've got a new baptismal font, a new altar, a new lectern, sculpted processional doors, and then there's the Howson painting. There are a couple of mosaics and…the restoration…of the stained glass windows.'[8] According to the archbishop, the renovation of the Cathedral (completed April 2011) not only demonstrates SACC's concern for the arts but also its commitment to contemporary arts patronage. In an address given prior to the Cathedral's re-opening, the archbishop states: 'The Cathedral itself will be an expression of the Church's care for and support of the arts with its interior decoration and specially commissioned paintings and carvings and the new Cloister Garden on its east flank will itself house examples of contemporary design and architecture.'[9] The Archdiocese's patronage of the arts extends beyond the building and into the city, especially with the archbishop's establishment of the Archdiocese of Glasgow Arts Project (AGAP) in 2006.[10] Since 2008, AGAP has hosted LentFest in Glasgow, an arts festival that has grown in both artistic and ecumenical significance.[11] Pronounced as 'the brainchild of Archbishop Mario Conti, who wanted to restore the Catholic Church to the role of patron of the arts,'[12] LentFest 2012 was described as 'the Catholic Church's biggest ever annual arts festival.'[13] In addition to the

[6] Conti, interview.
[7] Ibid. SACC claims this as 'possibly the most ambitious renovation project' in the Scottish Catholic Church. See Paul Murricane, *St Andrew's Cathedral* (Glasgow: St. Andrew's Cathedral and Archdiocese of Glasgow, 2011), DVD.
[8] Monsignor Christopher McElroy, interview by author, 19 July 2012, Glasgow.
[9] Archbishop Mario Conti, "Welcome to Lentfest 2011" (address, Glasgow, 01 March 2011).
[10] AGAP understands its activity in light of the Roman Catholicism's history as arts patron. AGAP, "About AGAP," accessed 10 April 2013, http://www.agap.org.uk/about-2/.
[11] LentFest's popularity extends not only to other Christian denominations but also other faiths. See AGAP, "Lentfest FAQ," accessed 11 June 2014, http://www.agap.org.uk/lentfest/lentfest-faq/. By local news outlets, LentFest is described as being 'a major source of creative Christian endeavour across the city' and Deputy First Minister Nicola Sturgeon is quoted as saying, 'Lentfest helps mutual awareness and respect. It confirms Glasgow as the Scottish Cultural Capital and the city can be extremely proud of this celebration of faith through the arts.' Grace Franklin, "Lentfest Luminaries Launch Arts Programmes," *Local News* (Glasgow), 23 February 2012, http://www.localnewsglasgow.co.uk/tag/mario-conti/.
[12] Scottish Catholic Media Office, "Catholic Church Launches Biggest Ever Arts Festival," news release, 17 February 2012, http://www.scmo.org/articles/-catholic-church-launches-biggest-ever-arts-festival.html.
[13] Ibid.

work done through the Cathedral and Archdiocese, Archbishop Conti is a patron for several Glasgow museums, a fundraiser for the arts and a private collector.

As will become apparent in this study, SACC is an exemplar in the Scottish Roman Catholic Church. Its exemplary activity could be due to its status as a cathedral. Because 'it has certain roles with regards to the Archdiocese and the seat of the Archbishop,' its activity is distinct from that of a parish church.[14] Its national and international profile gives the cathedral ecclesial significance not usually found at the parish church level. In addition, the building's architectural significance could also be used to justify a level of spending that might not be available or even allowed in other ecclesial spaces. While exemplary, the espoused and operant voices of SACC's practice raise important theological themes for arts patronage within the Roman Catholic tradition that also, I suggest, bear on patronage within other traditions.[15] While the theological rationale for art in the church bears resemblance to what was already considered in Chapter Two,[16] how this is articulated within SACC provides a means for deeper understanding and critique of practice. The two themes considered in this case study are: (1) Because of the sacramental potential of art, the Incarnation, and the priority of embodied worship, art (and its patronage) fit naturally within the Catholic tradition. (2) Art in the church primarily exists to support the prayers and worship of the people. I will consider each theme in conversation with SACC's practice.

'Art for me is a natural aspect of church life.'

With strong sacramentalist resonances, the belief that art fits naturally within the Catholic tradition is argued both theologically and liturgically throughout the SACC interviews. Specific appeal is made to art's sacramental potential, the priority of embodied worship, and the Incarnation. The archbishop argues this most explicitly:

> It [art] is natural within the Catholic system because it's a sacramental church. It's a church which is based not simply on the Word of God as expressed verbally in preaching…but also expressed by actions, by liturgy, by drama, indeed, the drama of the Mass…by sacrament we mean that it expresses by outward signs its inner reality, its inner faith, its service, its teaching and so on. And you can see that right throughout the history of the Catholic

[14] McElroy, interview.

[15] Interviews began with Monsignor Christopher McElroy, the cathedral administrator, and at his suggestion, others interviewed included: Archbishop Emeritus Mario Conti, the Director of AGAP, and an artist who served on the renovation committee. Saturation in the interviews was reached quickly due to the theological authority given to the Archbishop. Additionally, extensive use was made of the news media that tracked the Cathedral renovation as well as the Peter Howson commission.

[16] This is not surprising given the centrality of Vatican II and papal authority for church practice.

> Church. And *so art for me is a natural aspect of church life*.[17]

As already discussed in Chapter Two, art, as a material object, holds sacramental potential to point beyond itself to mediate a divine reality and grace to the parishioner. Because the Roman Catholic Church is not solely dependent upon the Word of God being revealed through preaching, 'other means' of revelation must be taken seriously and given careful theological thought.[18] The sacramental potential of art also leads to a priority of embodied worship. Because the Word of God is also 'expressed by actions, by liturgy, by drama,' what one takes in through the senses is a priority for Church concern because it is a means of expressing the Word of God.[19] Because art is mediating something to the eyes, it is important that this 'something' is consistent with Catholic belief and worship.

This concern for the visual and what it mediates can be detected in SACC's decision-making during the renovation. An artist and renovation committee member recalls: 'I was asked to design…a circular mosaic for the porch. At that point we were very concerned with the experience, the spiritual experience of the parishioner as they came into the church and the symbolism of the shapes.'[20] Because the visual points beyond itself to a divine reality, intentional thought was given to how each aspect of the interior participated in worship. She continues: 'The idea was that you have the mosaic to announce where you are and place you in the church, the cathedral, the cathedral in its cathedral city, and you then move towards plunging into the waters of death, baptism, new life…and then on to the sanctuary for the Eucharist and immortal life.'[21] The theological priority of embodied worship means that the visual elements not only mediate these truths but also act as theological guide for embodied worship. For example, a discrete white line was installed in the floor of the cathedral to lead the worshipper around the liturgical space:

> I broke it [the mosaic] in four pieces to give the indication of the cross but the break facing the sanctuary was the beginning of a white marble line which led right into the church to the font. And then round the font and then beyond the font straight down to the sanctuary…So just the single white line was really very important.[22]

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[17] Conti, interview. Emphasis added.
[18] Aidan Nichols argues that art serves a secondary source and 'unwritten tradition' within Catholicism. Nichols, *Catholic*, 165, 177-169.
[19] Ibid., 188.
[20] SACC—Renovation_Committee, interview by author, 18 October 2012, St Andrews.
[21] Ibid.
[22] Ibid.

Because what worshippers do—how they move, what they see, what they participate in—is as important in worship as what is expressed verbally in the preaching, this reality formed and shaped how the artist conceived and created the work.

As already seen in Chapter Two, art is theologically justified through the Catholic understanding of the Incarnation. According to the Director of AGAP,

> [w]hat it really comes down to is art explores what it means to be human. It's a mode of expressing and explaining what it means to be human in all of its different shades. And the Church has a unique relationship with the arts for that reason because if art explores what it means to be human, then surely…those with a Christian faith who believe in the Incarnation…have a duty to say that what it means to be human has been fundamentally changed by a historical event, namely God entering history.[23]

The Incarnation as the point of reference for understanding humanity not only gives the Church a unique 'life giving explanation to what it means to be human' but also makes the arts necessary to Church activity as a unique means of human expression. This argument bears relation to John Paul II's assertion that because '[h]umanity…looks to works of art to shed light upon its path and its destiny,' the contribution of the artist is vital for Church and society.[24] This affirmation of humanity via the Incarnation not only lends weight to the importance of the whole body (the whole person) participating in the worship act but also, as already seen, offers theological precedence of the material mediating the immaterial, giving further weight to the sacramentalist argument.

As already seen, this theological view of the arts correspondingly makes arts patronage a necessary Church activity. For the Director of AGAP, patronage is a natural outcome of a particular understanding of the Incarnation:

> We have a unique life giving explanation to what it means to be human and that's why the Church *must* have an interest in the arts. And more than an interest. It must be active and it must be proactive…If you believe that the ultimate meaning of what it means to be human is found in Jesus Christ, you must engage with the arts.[25]

The archbishop similarly asserts that arts patronage should naturally arise because of what the Church is:

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[23] SACC—AGAP_Director, interview by author, 18 March 2013, Glasgow.
[24] Pope John Paul II, "Letter".
[25] SACC_AGAP, interview.

> I don't think it [arts patronage] is a calculated thing…I don't think people sit down and say, 'Well, how do we better express our faith and our evangelization? Have we tried this? Have we tried that?'…It's been there from the very beginning of the Church. It's part of the Church's, as it were, natural concerns - when it builds, when it provides new places, when it restores churches, when it makes considerations about how the liturgy should be performed. It comes, I think, within the Catholic Church very naturally. It's not something, as it were, artificially addressed.[26]

Understanding arts patronage as one of the Church's 'natural concerns' not only makes evidence of its practice indicative of Church faithfulness but also has the potential to lead to better practice. If patronising the arts is evidence of faithfulness, then it is something that the Church-as-patron actively seeks to do, requiring that one be alert to where opportunities for the arts lie latent in existing or future church activity.[27] Additionally, if arts patronage is already faithful church activity, discussions in the church about art do not focus on questions of 'if' and 'why' but 'how' and 'when'. Rather than fighting against the theological system, the Church can move forward as patron with confidence that a robust theological place for the arts undergirds their activity.

Justified as a faithful church practice from the very top,[28] one would expect to find arts patronage to be a widespread ecclesial activity in the Roman Catholic Church.[29] However, while this should be the case, when asked to articulate challenges to arts patronage, lack of support by the Church was oft-cited by those interviewed:

> The Church still has an uphill struggle convincing some Catholics that the arts are worth supporting when there are so many other good causes.[30]

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[26] Conti, interview.

[27] Ibid. The Archbishop advocates proactivity: When asked what advice he'd give to someone interested in patronising the arts, he states, 'Well, first of all, I would say, "Go for it!"' His own practice demonstrates what he advises, reiterated by Monsignor McElroy: 'I think it's fundamental to, especially major renovations, that you pay attention to the artwork that's there…and have the courage to do something new…if there are opportunities, we should seize them for new art work…I suppose it's just the fact that we had all this space and opportunities arose, we thought, 'Well, maybe we could do something fine there.' McElroy, interview.

[28] Locally, this is by the Archbishop supported by institutional papal endorsement.

[29] Relatedly, for the first time ever, the Vatican had a pavilion at the 2013 Venice Biennale. Artists were not asked to create liturgical art (because the pavilion 'is not a church') but were asked to explore the theological theme of creation. While the novelty of the event was noted and praised, the endeavour, particularly how the Vatican worked with and advised the artists who participated, was subject to significant criticism. For criticism, see Nausikaä El-Mecky, "Polemic," *Art and Christianity*, no. 77 (Spring 2014): 17-18. For international news coverage, see Rachel Donadio, "Church Plans Art Pavilion at Biennale," *The New York Times*, 14 May 2013, http://www.nytimes.com/2013/05/15/arts/design/roman-catholic-church-hosts-its-first-pavilion-at-venice-biennale.html?_r=0; Charlotte Higgins, "Vatican Goes Back to the Beginning for First Entry at Venice Biennale," *The Guardian*, 31 May 2013, http://www.theguardian.com/artanddesign/2013/may/31/vatican-first-entry-venice-biennale.

[30] SACC_AGAP, interview.

> It [the archbishop's patronage] is about the only support for the arts in Glasgow that has happened for a very long time. And I think he possibly had a bit of a battle to get it on the go. He's the first archbishop we've had in a long time that really appreciates the arts deeply and personally.[31]

Some specifically attribute this lack of support to finances: 'Some people see the arts as a luxury or as an irrelevance. What we have to do is convince people that they are just as powerful a pastoral tool and that they are, that they have a right to exist.'[32] The current administrator of the cathedral concurs: 'I suppose finance is one [of the challenges] that comes to mind. That it is a commitment if you're going to commission things, you're going to support artists…I suppose people won't always feel they've got value for money if you're spending a lot of money on things like that.'[33] For a tradition that gives art such fundamental theological value and priority, it seems inconsistent to have the patronage process be described as an 'uphill struggle' and 'battle' with art seen as a 'luxury', an 'irrelevance' and lacking in value for money. The interviewees are referring to the Catholic Church in Scotland more widely rather than SACC specifically but the inconsistency stands for all (should) be referring to the same normative and formal theological sources. I want to suggest there might be two reasons for this inconsistency.

The first reason could be historical. As already stated, Roman Catholicism was nearly eliminated from Scotland after the Reformation and only began to be reinstated in the latter part of eighteenth century. In 1792, the first building was rented as a Catholic chapel and Glasgow's first resident priest since the Reformation was installed. In 1797, a permanent Catholic place of worship was established and it was not until 1814 that work on what is now SACC began, fifteen years before the Catholic Emancipation Act of 1829.[34] In light of this recent disruption to Roman Catholic history in Scotland, perhaps there has not been sufficient time for the development of a Scottish Catholic aesthetic, something the Cathedral building is described as lacking. Described as 'modest, taciturn and unprepossessing' consistent with its time, it is further noted that '[t]here are no gargoyles with lolling tongues, nor bearded saints, and no serpents being crushed under the dainty heel of the virgin queen of heaven. There is, dare I say it, Presbyterian rectitude in its masonry. For it is what it is: a Catholic church in a

[31] SACC_RC, interview. The Monsignor reiterates the Archbishop's importance: 'I suppose it takes someone like Mario Conti or another to actually promote the expansion of art.' McElroy, interview.
[32] SACC_AGAP, interview.
[33] McElroy, interview. The Archbishop also states a lack of financial capacity as one of two challenges facing the church's support of the arts. Conti, interview.
[34] St Andrew's Cathedral, *1816-1966: Souvenir of the One Hundred and Fiftieth Anniversary of St. Andrew's Cathedral Glasgow*, (Glasgow: John S. Burns & Sons, 1966), 8-10. See also Murricane, *Cathedral*.

Protestant country.'[35] Perhaps the recent historical narrative means there is still a need for forerunners, such as Archbishop Conti, to encourage the Church to flourishing patronage.[36]

Secondly, the resistance could simply be pragmatic. When resources are scarce, financial spending might have to be prioritised for more immediate needs. In the case of SACC, much of their arts patronage has been possible because artists and venues have made their space, time and talents available for free or at reduced cost.[37] Relatedly, if art is seen as a luxury or incurs great expense, this does raise ethical questions for patronage in light of the Church's other priorities.[38] While it is given theological priority in the Church, how does one balance its support with other as-important Church activities? This is a criticism levied at the SACC renovation by the Guardian. In a 2011 article, *Our Gaudy Cathedral is a Monument to Vanity*, the UK newspaper questions whether, in light of the poverty present in Glasgow, the expensive renovation of the Cathedral is evidence of the Church being out of touch with its surroundings:

> Last year saw the completion of a £5m facelift for the cathedral, and though the work was long overdue, I cannot have been alone in wondering if the archdiocese of Glasgow had slightly lost the plot when we all got to view the finished product. The renovation included an expensive gold leaf restoration and the installation of specially commissioned bronze doors…The entire cathedral restoration project, though, is simply the physical manifestation of something that has been evident for a few years now; that the Catholic church in Scotland is losing touch with reality.[39]

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[35] Kevin McKenna, "Our Gaudy Cathedral Is a Monument to Vanity," *The Guardian*, 26 August 2012, http://www.theguardian.com/commentisfree/2012/aug/26/kevin-mckenna-catholic-church-out-of-touch.

[36] Rather than being a historical problem, one interviewee attributes this to national prejudice: 'In Scotland, there's a particular problem, which is a very Scottish thing, in that we've always been rather a poor country. Art has traditionally been seen to be something belonging to the rich. So therefore there's a wee bit of antipathy towards spending money on art…They can see the point of paying money for a plumber or a joiner, but a lot of the time, they don't really see the point of art…Scotland's always been a fairly hostile country to the arts.' SACC_RC, interview. This is not true for the country more generally, evidenced by investment in creative industries and the 2012 Year of Creative Scotland.

[37] The Archbishop comments: 'He [the director of AGAP] is working on a shoestring. But it's been increasingly well-supported. In many cases, by voluntary support. What I mean by that is free support…And not only that, but by people like Peter Howson and John Bellany actually contributing works of art freely as gifts because they were enthused by the project.' Conti, interview.

[38] This is a long-standing tension in navigating the appropriate relationship between the Church and the arts. Viladesau recognises the importance of the tension but argues in favour of art in church. Viladesau, *Theology*, 54.

[39] McKenna, "Gaudy." While SACC receives criticism, its practice is similar to the City of Glasgow's wider arts policy. According to their Cultural Strategy, while recognising deprivation in Glasgow, culture and the arts are believed to be a main contributor to improving quality of life. Therefore, all should have access to art, justifying government spending on culture and art, which is highest in Scotland both absolutely and per capita. See Glasgow City Council, *Glasgow's Cultural Stategy—Glasgow: The Place, the People, the Potential*, edited by Cultural and Leisure Services, 2006, accessed 5 August 2014, http://www.glasgowlife.org.uk/policy-research/cultural-strategy/Documents/GlasgowsCulturalStrategyMaindoc.pdf; John Myerscough, "Glasgow

Thus, spending money on the arts, while seen by some to be faithful to Catholic theology and liturgical practice can also be seen as irresponsible stewardship of Church resources, a concern that might also inform those Catholic clergy hesitant in their support of arts patronage.[40]

While Scottish Catholic history and lack of finances might sit behind the hesitation towards arts patronage practice, I want to suggest that the discrepancy between theology and practice in the Catholic Church creates space to explore the following: What actually motivates a particular church towards arts patronage action (rather than simply articulating support that does not materialise)? The particular support of SACC might shed light on an answer. One of the quotations above cites the archbishop's patronage as 'the only support for the arts in Glasgow that has happened for a very long time', and yet, the documents of Vatican II have existed for fifty years. Thus, it seems that for arts patronage to become action, more than just a deep and rich theological understanding of the arts is necessary. In the case of SACC, I want to suggest that what part-activated this rich theological understanding of the arts was the archbishop's personal commitment, interest and ability in the arts, something he indirectly attributes in his interview:

> I come from an artistic family…and I had a natural ability to draw and to paint. Not that I have much time to do it but it was a natural ability that I had. And I suppose I was surrounded from childhood with good things and had an enormous benefit in having done my studies in Rome for the priesthood. I just took like a fish to water with the architecture and the art and what have you. So that's where it comes from. So it doesn't come from a sort of conviction it was necessary to go down this line. *It was very natural to me to be interested and therefore to address the opportunities that I had*.[41]

With this tacit understanding and commitment to the arts personally, perhaps the archbishop found within Catholic theology a way to give theological shape to this already latent conviction. The synergy of experience and theology led the archbishop to

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Cultural Statistics Digest: A Digest of Cultural Statistics," accessed 5 August 2014, http://www.glasgowlife.org.uk/policy-research/Documents/Glasgow%20Cultural%20Statistics.pdf, 7, 96. At Kelvingrove Art Gallery and Museum, not only is entry free but also the museum has included interactive elements to engage a diverse group of viewers.

[40] This issue might become more prominent under Pope Francis who has already sought to curb excessive spending in the Catholic Church. Suspension of the 'Bishop of Bling' is an apt example. BBC News, "Vatican Suspends 'Bishop of Bling' Tebartz-Van Elst," *BBC* News, 23 October 2013, http://www.bbc.co.uk/news/world-europe-24638430.

[41] Conti, interview. Emphasis added. The Archbishop also designed the altar. Conti, *Homily*.

see the opportunities, feel confident to take advantage of them, and act.[42] Because of the particularities of Archbishop Conti's proclivity to the arts, this leads to a corresponding concern about church patronage activity being concentrated in and thus dependent upon one individual.[43] Archbishop Conti retired as archbishop in September 2012, leading one to question if the arts patronage of SACC will continue.[44] Of course, a top-down hierarchy of authority is always going to be faced with this challenge. As leadership changes and if decision-making is concentrated in that individual, then future activity is dependent upon the next leader sharing the same concerns and values. Based on past comments, it is clear that SACC's patronage activity has been directly proportional to the concerns of the archbishop, leaving SACC vulnerable to another period of inactivity, a possibility that should be moot in light of the theological value given to the arts within this tradition.

'If what you do is not enhancing their prayer life, then it's no use at all.'

For the theological reasons stated in the previous theme, art in the Church mediates a divine reality; however, the second theme gives this mediation a clear purpose. By the decision-makers in SACC, art is understood to be primarily an object that serves prayer and worship in the church space. The implications of this in practice means that while art is still necessary, in line with Vatican II, not all art is fitting for a Catholic Church space. Further, art in service to worship informs how the patron conceives of the art, the artist and the space, a theological view of art that can be detected in SACC's practice.

As an object for prayer and worship,[45] art's existence in the Church is justified by the extent it serves the worshipper in this way. The committee member comments: 'If a thing [work of art] doesn't make sense, then, it's not enhancing anybody's prayer life. It's possibly upsetting them. That shouldn't happen in a church…If what you do is not

[42] This could also explain Pope John Paul II's commitment to artists. As a former actor and playwright, his perspective was formed and shaped not only by Catholic theology but also by an experience of the arts giving him a fundamental commitment to their importance.

[43] One could also interpret Archbishop Conti's activity as an attempt to create a legacy before retirement. This accusation was made after his decision to move some of the Catholic Archives to Aberdeen. Alison Campsie, "Academics Condemn Plan to Split Catholic Archives," *The Herald* (Glasgow), 18 May 2012, 4, *Lexis*. Those in opposition also accused him of abusing his position of authority. See "There Is No Reason to Move Archives," *The Herald* (Glasgow), 18 May 2012, 19, *Lexis*. While an abuse of power and a desire to create a legacy is a possible interpretation, those who worked with the Archbishop do not confirm this nor can it be detected in his own interview. In addition, reading his motivations as purely selfish make engaging constructively with his patronage model difficult.

[44] There is indication this will continue. Archbishop Tartaglia conducted a Mass of Thanksgiving for the Arts on 25 October 2013.

[45] The AGAP Director clarifies that rather than worship images, '[t]hey're just a visual aid and we revere them.' SACC_AGAP, interview. According to the Archbishop, images also 'create a sense of a certain hierarchy in the faith of the church…the figure of Christ is always one of the principal figures there. The crucifix is always to be seen within a Catholic Church. The statues of Our Lady and the saints are there as sort of symbols of or pointers to the faith that is being expressed in the worship of the church.' Conti, interview.

enhancing their prayer life, then it's no use at all.'[46] According to this interviewee, art *in the Church* is of no use if it does not serve the purposes of the Church, meaning that '[i]nside of the church…we have a different set of criteria.'[47] While this does not negate other purposes for the work, such as creating a point of focus for the visitor, the work has a *primary* function that it must fulfill, a view reiterated by the archbishop.[48]

Because art exists for the worshipper, '[t]he person in the pew is the person that's important,' which should inform how an artist creates a work for the space. The work is not a platform for the artist to express him or herself. Instead, it must be done with the worshipper in mind. According to the committee member quoted above,

> [the person in the pew] is what a good designer or a good artist will always bear in mind. It's got nothing to do with the ego of the artist or the designer. It's got everything to do with what function that it is performing and what is happening to the prayer life of the person when they come into that space.[49]

While this impacts the artist's creation, the purpose of art in church also impacts how the patron conceives of the church space in relation to art. The archbishop clearly articulates this: 'I wouldn't want to use the cathedral as a sort of museum for the arts…One or two people have kindly said to me, "We love what you did and we're glad that you didn't overdo it."'[50] The space serves the worship of God; it does not serve the work of art or the career of the artist. In first serving the worship of God, art and the artist's career might be furthered but this is not the end goal of the church's patronage.

The impact of this theological understanding of art on church arts patronage becomes more apparent when brought into conversation with SACC practice, particularly the commissioning of a new baptismal font by Glaswegian sculptor and artist Tim Pomeroy. Pomeroy was recommended to the archbishop as an artist with proven ability and sensitivity 'to the symbolism of religious places,'[51] evidenced by his previous sculptural work for Provand's Lordship, Glasgow.[52] At the first stage of the

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[46] SACC_RC, interview.
[47] Ibid.
[48] At the handover ceremony of *Saint John Ogilvie*, the Archbishop commented: 'This painting will be placed in the newly created Blessed Sacrament Chapel and will be a focal point for visitors stopping into the Cathedral as well as a significant aid to prayer and devotion for those who come to reflect and meditate.' Archbishop Mario Conti, "Peter Howson Handover" (speech, Eyre Hall, Glasgow, 30 April 2011). Cf Mark Greaves, "Archbishop Praises New Painting of Scottish Martyr," *Catholic Herald*, 22 November 2010, http://www.catholicherald.co.uk/news/2010/11/22/archbishop-praises-new-painting-of-scottish-martyr/.
[49] SACC_RC, interview.
[50] Conti, interview. This resonates with the Reformed sensibility towards simplicity as an aesthetic, perhaps evidence of Scottish cultural influence on Catholicism's expression in Glasgow.
[51] SACC_RC, interview.
[52] Ibid. For information on the Provand's Lordship commission, see Tim Pomeroy, "Introduction," accessed 9 June 2014, http://www.timpomeroy.co.uk/id70.html.

design process, Pomeroy submitted around fifty baptismal font sketches to the renovation committee, the best of which were passed on to the archbishop for the final decision. Art's purpose in the Church is made clearer when considering the reason why one of Pomeroy's initial ideas was rejected. A committee member recalls:

> There was one very abstract piece that I remember, which was a bit like a flower pot with concave sides. And these sides were grooved vertically. And it would of worked in a hotel. It would have been absolutely beautiful but…it didn't give anything to the worshipper really.[53]

The work, while beautiful, was devoid of meaning and content, making it sufficient for decorating a hotel but not suitable for a church space because, in the committee member's opinion, it offered nothing to the worshipper. In contrast, the work chosen is more representational and includes many carved figures, including a figure of Christ.[54]

The reason given for the rejection of Pomeroy's 'abstract' idea raises the same concern already discussed in the Ps&Gs case: How can one accurately know how a particular worshipper will respond? In the case of Pomeroy's rejected font, it is equally likely that the idea did not meet the expectation or taste of the committee member. Rejection could have been based on personal preference. Aesthetic power given to the 'person in the pew' is further complicated in a worship space like SACC. Although bound by Catholic tradition, the congregation is both international and transient, bringing different cultural, aesthetic and theological preferences to their worship. Thus, making the 'person in the pew' the most important, while demonstrating a desire to be faithful to the purpose of art in the church, leads to a criterion that has no actual substance in practice. As seen in the previous chapter, the danger is the lack of substance is filled by the personal preference of the decision-makers.[55]

Within the Catholic tradition, because art has such a clear purpose in the Church, an arbiter of some kind is necessary. In Vatican II, the bishop is given this role, tasked as theological guide so art acts faithfully within the Church,[56] a role taken up by Archbishop Conti within SACC. While the archbishop's patronage activity was considered in the

[53] SACC_RC, interview.
[54] Murricane, *Cathedral*.
[55] This is distinct from Ps&Gs practice. While Ps&Gs have a similar concern for viewer response, the result was a lack of practice, masking, I suggest, a latent fear or suspicion of the arts.
[56] Vatican Council II, "*Sancrosanctum*," 156. Vatican II recognises this responsibility requires education in the arts, and, if bishops are not artistically-inclined, they are encouraged to involve people who are. Ibid., 133, 158-139.

previous section, his role as 'arbiter' in SACC's arts patronage is affirmed throughout the interviews: [57]

> I didn't finally choose, of course. The client was the archbishop. So the archbishop makes the final choice. All I can do is present my opinions and my thoughts on it…the general shape was agreed and from then on, it was up to the archbishop…I think what happens in a cathedral and what happens within an archdiocese vis-à-vis the arts has always been influenced by the man in charge.[58]
>
> He [Archbishop Conti] is the one who has been really the driving force in the renovation of the cathedral…in commissioning the works of art and in approving a colour scheme, the whole package. He's really been hands-on in that.[59]
>
> *Archbishop:* I think right through in respect of everything from the actual architecture and the restoration of the cathedral itself to the art works, my involvement was considerable. For me it was a work of love.[60]

As the initiator and the authority in SACC's patronage, Archbishop Conti articulates a robust understanding of the role of patron in relation to the artist that deserves further consideration. According to the archbishop, the patron makes four distinct contributions in the artist-patron relationship. First, the patron must seek out and take advantage of opportunities for arts patronage as they emerge. At times, this will require the patron create opportunities through his own initiative.[61] Secondly, patrons 'need to have some idea of what they want,'[62] meaning the patron is responsible to give the idea shape, thinking through content and how it fits with the aims of the church. Thirdly, the patron is responsible to discern whether the artist has sufficient ability and sensitivity to create quality work. 'Quality' is described as being 'comfortable' and engaging without being overly sentimental, and '[t]he quality of the artist is one that you [the patron] have got to look into beforehand…you are convinced, "Yes, they are capable of that" because you've

[57] While the archbishop was the 'client' and had final authority, he was working with a team of experts who advised him in his decision-making. This included a professional artist and professor at Glasgow School of Art who advised the Archbishop and suggested two of the artists who were commissioned for major works in the Cathedral.
[58] SACC_RC, interview.
[59] McElroy, interview.
[60] Conti, interview. This included decisions about content—'The subject matter [of *Saint John Ogilvie*] was very much the decision of the Archbishop I think'—as well as contributing ideas of his own—'The Archbishop had an idea so he jotted it down and that's what went forward'. McElroy, interview.
[61] In addition to having the vision for the renovation, he used it as an opportunity for commissioning art for the space. Some of the commissions were liturgically necessitated (such as a baptismal font) but others were the initiative of the Archbishop, such as the shrine to Saint John Ogilvie. Conti_interview.
[62] Ibid.

made a judgement about their ability and about their style and temperament.'[63] Thus, for the archbishop, the patron acts as arbiter not only of the art but also of the artist's potential to create the kind of work suitable for a Catholic Church space. Finally, the archbishop argues for the necessity of ongoing engagement and dialogue between artist and patron:

> I do think as a matter of policy that those who commission works of art should engage with artists and the greatest works of art, I think, historically have been in that engagement…As commissioners, don't leave it to them. Engage with them. See it as a joint enterprise. Don't restrict them unnecessarily but make sure that you're not left with something you don't like.[64]

According to the archbishop, both the patron and artist are participating in the creative process as each contributes ideas towards completion of the created object. The archbishop describes this participation in practice: 'He [the artist] came often with an idea that when he showed it, we said, 'Yes, that's what we want.' So it wasn't always a case of insisting. There was leeway for the artist to develop their own ideas,'[65] a process confirmed by the cathedral administrator.[66] Thus, while the archbishop is the Church-declared arbiter of art and the one with the final decision-making power, this authoritative position should not unnecessarily limit the artist but should instead give the artist a collaborator in the process as well as a framework to work within that (should) lead to liturgically sensitive and effective art. While this theological framework gives a robust role to both patron and artist, the case of St Andrews Cathedral raises a further question: What is the relationship between freedom, boundary and control in a collaborative act of church arts patronage? This question is best explored through the commission of Peter Howson for the shrine of *Saint John Ogilvie*.

Saint John Ogilvie *by Peter Howson OBE*

Peter Howson's *Saint John Ogilvie* is the most high-profile commission from the SACC renovation. One of Scotland's best-known artists, Howson's international reputation as well as the BBC documentary, *The Madness of Peter Howson*, raised national awareness about the commission.[67] While Howson's reputation as a Protestant and 'reformed

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[63] Ibid.
[64] Ibid.
[65] Ibid.
[66] The Monsignor describes the process of designing the outside garden: 'She [the artist] came up with this idea. So it's an example…of…allowing space for some creation but not knowing what we were going to get. When some of us saw the designs, we weren't really sure that this is what the Archbishop will want because he had the last word. He was the one that was so positive and really engaged this lady.' McElroy, interview.
[67] George Cathro, *The Madness of Peter Howson*, directed by George Cathro (London: BBC, 2010), Documentary.

addict' could have made the commission contentious,[68] the archbishop ardently defended his choice of Howson, particularly citing the appropriateness of Howson's style for the subject matter.[69] The archbishop recalls the conversation that led to the commission:

> I said to him, "Peter, I was struck by the power of that work that you did, the martyrdom of St Andrew and I bought one of your things…I've planned a shrine of St John Ogilvie in the Cathedral. He was a martyr and I think if ever I am able to do it, I think I'll be turning to you to do it." He said, "I'd love to do it." And there and then, he committed himself to doing it, but to doing it as a gift to the cathedral.[70]

The archbishop's offer fulfilled Howson's life-long desire to create something for an ecclesial space. At the *Ogilvie* press conference, Howson stated: 'Since I was very young, I've wanted to do a major painting for the Church. I've been looking at, since I was very young, Michelangelo's Sistine Chapel. I'd love to do something like that. I'd love to do something major. That sounds very big-headed but I suppose I am big-headed. [chuckle].'[71] While not a Catholic himself, Howson converted to Christianity in 2000 and describes himself as sympathetic to the Catholic faith.[72]

Saint John Ogilvie was originally conceived as a large fresco for the Blessed Sacrament chapel and was to be 'the largest commission for a Catholic cathedral in Scotland since the Reformation.'[73] The painting was to have 'the largest ever crowd scene in the history of British art,' over 600 figures, and be the largest painting Howson ever created.[74] However, due to Howson's poor health and financial difficulties, over the two-year duration of the commission, the work was reduced in scope and size with the final version being a solitary figure of St John Ogilvie. Through analysis of the BBC documentary, journalistic media, and the archbishop's interview, one can consider more carefully the nature of the patronage relationship between the archbishop and Howson, specifically the relationship between control and freedom.

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[68] Phil Miller, "Church Commissions Howson Painting for Cathedral Facelift," *The Herald* (Glasgow), 4 October 2008, 10, *Lexis*.
[69] The Archbishop defended his decision by appealing to Howson's style as particularly suitable for the subject matter. See Archbishop Mario Conti, "Introduction at Opening of Ogilvie Exhibition" (address, Glasgow, April 2011); Cathro, *Madness*; Miller, "Church," 10.
[70] Conti, interview.
[71] Cathro, *Madness.* Cf Brian Morton, "Art for God's Sake," *The Tablet*, 18 October 2008, http://archive.thetablet.co.uk/article/18th-october-2008/10/art-for-gods-sake.
[72] For conversion, see Cathro, *Madness.* For Howson's sympathy to Catholicism, see Morton, "Art for God's Sake."
[73] Julie-Anne Barnes, "Howson: I Want to Be New Michelangelo," *Daily Record* (UK), 4 October 2008, 19, *Lexis*.
[74] Cathro, *Madness*; Phil Miller, "Crucifixion or Resurrection? Howson Unveils Latest Work," *The Herald* (Glasgow), 9 September 2010, 3, *Lexis*.

The Relationship between Control and Freedom in Collaborative Church Arts Patronage

While a shrine for St John Ogilvie was the archbishop's idea, he chose Howson because he believed that Howson's style and life experience best suited the painting of Scotland's only Catholic martyr:

> His experience as a war artist and his own personal history give his paintings at times a somewhat brutal expression. Suffering however, rather than brutalising the man, had an effect on his personality, like gold in a crucible, and much of his more recent work shows an untypical tenderness, the best of it still expressing an enormous intensity.[75]

Having deemed Howson capable of producing a work fitting for the space, the archbishop describes the conceptual process:

> It was a case of conversation all along. And with Peter Howson, I trusted him as an artist to come up with his own ideas there. He wanted to read about John Ogilvie. He did. He got pamphlets on it. He felt very sympathetic to John Ogilvie, was very moved by the story of his life. And I knew he was very committed to it.[76]

The cathedral administrator provides a further perspective: 'Partly because of Howson's health issues…he wouldn't want to come to a big meeting and confront people so I'm sure he did meet up once with the archbishop and shared ideas. At the end of the day, I think he gave him more or less carte blanche to do what he felt.'[77]

Rather than 'a case of conversation all along,' as the archbishop recalls, 'more or less carte blanche' is the sense that one gets from the BBC documentary for it suggests the archbishop did not often see the work in progress. In the documentary, the archbishop comments upon Howson's re-engagement with the work after a period of prolonged inactivity: 'Peter's enthusiasm is re-fired, I think. I gather from friends who have actually seen the work that it is possibly going to be one of his finest works. I haven't seen it yet and I don't want to press him until he's ready to show it to me.'[78] While this could be read as respect for the artist's integrity and freedom, it also raises the question about the nature of the conversation between Howson-as-artist and archbishop-as-patron. The 'conversation all along' description by the patron seems to

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[75] Conti, *Exhibition*. The BBC documentary presents Howson's life as martyr-like. Cathro, *Madness.*

[76] Conti, interview. Ogilvie research is something Howson explicitly denies. Morton, "Art for God's Sake." It is possible that the research the Archbishop alluded to happened at a later date or it evidences his ignorance about Howson's process.

[77] McElroy, interview.

[78] Cathro, *Madness.*

indicate that there was a regular back and forth between the artist and patron; however, this 'conversation' was not captured in the documentary or in the patron's comments at the time. The seeming lack of conversation becomes sharper when one considers the various versions of the *Ogilvie* in light of the belief that art serves Catholic worship and prayer. Surely part of the 'conversation' and engagement between artist and patron should have been orientated towards creating a work that best fulfilled these purposes, especially since Howson is not Catholic and a recent convert to Christianity. At least on the surface, practice seems to indicate an artist left to his own inspiration and intuition without a full understanding of the particular boundary within which he was working. To consider this more fully, I bring Howson's commentary on the work into conversation with a committee member's response to the work, followed by a suggestion for why engagement between artist and patron was limited.

Because the BBC documentary follows the creation of *Saint John Ogilvie*, one is privy not only to each stage of the work's creation but also Howson's commentary as the work developed. After deciding to scale down the work, the first version of the *Ogilvie* depicts the saint in a particular location. He is looking towards heaven and one gets the sense that his execution is imminent. About this version, Howson states:

> It's looking a bit…at the moment, it's looking a wee bit kind of raw and cartoon like, I suppose, in a way. A bit caricatured almost, you know. So I have to get away from that. I'm just wondering whether it's possible to, for me to actually go beyond that, you know. I'm just trying to make this painting as if he's just about to meet his death, you know, and he's…you know, he's been through all this torture.[79]

As Howson develops the work, a tortured Ogilvie is depicted in tattered robes while an ominous figure, presumably the executioner, lurks in the shadows. Ogilive is in agony and the darkness of the situation nearly overwhelms the painting and the figure. In a version approved by the archbishop,[80] Howson emphasises the actual physical reality of martyrdom. This emphasis makes sense in light of Howson's own personal suffering. However, according to the renovation committee member, this realistic depiction of Ogilvie's pain and suffering pulled against its purpose in the space, particularly furthering the prayers of the worshipper. The committee member comments: 'As I looked at the one he was ditching, I was very pleased that he was ditching it…It was all

[79] Ibid. See Appendix H for the progression of the work.
[80] Miller, "Crucifixion," 3.

horror and pain and agony and so forth.'[81] The agony of Ogilvie inhibited the work from pointing beyond itself: 'I feel the first one, I'm praying for Saint John Ogilvie.'[82] The content of the first version was distracting and, in this member's opinion, not fitting for its location.

In the extended quotation above, Howson indicates that he was not happy with this first version, describing the work as 'a big painting and it feels even bigger now. It feels like a monster.'[83] This led him to continue making modifications to the work. Because the archbishop had already given his approval, there is no indication that these modifications came about as a result of a conversation with the archbishop. Given freedom by the patron to follow his own inspiration and intuition, Howson ended up destroying this version. The narrator of the BBC documentary comments:

> [I]n Howson's view it was not working, and he decided to destroy it. In minutes, he painted over a canvas he had spent more than half a year creating. The dramatic destruction led to Howson rethinking the work and now it is a single peaceful figure of St John Ogilvie, lit by a column of light.[84]

In the final version, Ogilvie is no longer placed in a particular location but stands in front of a non-descript background. His robes are tidy and his hands are in a prayerful position. Rather than staring up at heaven, he stares out at the viewer, inviting participation. Howson describes the reason for destroying the first version: 'It just wasn't working, there was something wrong with it: it was quite confrontational, it was trying to make a statement. It was too dramatic or melodramatic. It was too complicated. Now it is a single figure.'[85]

In the final version, the artist steps away from physical pain and agony and instead offers a depiction of the saint in his glorified state, the spiritual reality. Despite approving the first version, the archbishop views the final version as more faithful to the purposes of the space: 'This [version] is very much more an invitation to engage spiritually with someone who for his faith was prepared to go to the gallows.'[86] Similarly, the cathedral administrator states that while the first version 'was good art but we would of perhaps had difficulty with justifying it in its present location', the second version is 'a very powerful representation of a man facing death because he's been true. I think there's a lot of serenity and peacefulness there…I find it very peaceful, something

[81] SACC_RC, interview.
[82] Ibid.
[83] Cathro, *Madness.*
[84] Ibid. Cf Miller, "Crucifixion," 3.
[85] Miller, "Crucifixion," 3.
[86] Ibid.

that draws you in to his sense of peace with the saint.'[87] The committee member quoted earlier also confirms the efficacy of the second version:

> The second one he did and the one which now hangs in the cathedral is much more contemplative…with the second one, I'm praying with him [Ogilvie]…you feel that he's come to some kind of conclusion about what's going to happen to him…and he's okay with that…I think it is possibly a useful picture for people who are in trouble and want to have a look and think, 'Well, if he can cope with that, I can cope with this.'[88]

While the second version seems to have majority approval,[89] the seeming lack of conversation between Howson and Conti raises the question of the relationship between freedom and control in the artist-patron relationship. By not stepping into the artist's process until the latter stages, one could argue the archbishop was demonstrating his trust of Howson by giving him the freedom he needed to follow his inspiration, an assumption also made by the minister of LPC. In this instance, the risk seemed worth it as the result was a piece that pleased all parties. However, while given freedom, one might also question whether or not adequate conversation about the boundaries that surround art in the church happened at the start of the commission. Was Howson's original idea always doomed to fail in light of the purpose of art in the Church? Had Conti adequately explained or helped Howson to think through how his large crowd scene would fit within the Church's liturgical priorities? Commissioned with the patron's full knowledge of the artist's style and proclivity to presenting suffering figures, had conversation been had about how that translated into furthering the spiritual life of the parishioner praying daily in front of the work?

Because the patron had approved the idea that was subsequently destroyed, it seems that engagement and conversation about the content of the work was not as thorough or as rich as it could have been. Did the archbishop as patron miss out on an opportunity to contribute theologically to the final work? This is especially pertinent considering that Howson is not Roman Catholic so would not necessarily have innate knowledge and understanding of art's place in the Church. As already seen, one does get a sense in the documentary that Howson, perhaps guided by his artistic intuition, knew the work was not right, leading him to continue working at it until it was. Whether he was conscious of it or not during the creative process, he was working within the

[87] McElroy, interview.
[88] SACC_RC, interview.
[89] The Director of AGAP hesitantly expresses concern over the painting's location: 'I don't think it should be above the tabernacle because I think that if anything, there should be an image of Jesus there. I'm not fond of that being there but having said that, above the Ogilvie, there is the Eucharist, the host above his head. And that's what he died for and that's what the artist was trying to show.' SACC_AGAP, interview.

boundary of the Church and for the approval of the archbishop. Therefore, if the boundary and need for approval exists, then it does not serve the artist to intimate complete freedom for this is not reality. While, in my opinion, the archbishop correctly advocates for a relationship between artist and patron marked by engagement and dialogue, this engagement also requires that the patron steps into the process to help the artist 'see' the boundaries present, an action that seems to have been missing. Further, I wonder if this might have led to greater flourishing for the artist. While speculative, might true 'conversation all along' have helped Howson through the creation of the work, especially since he describes it as 'giving him such anguish' and as a 'monster'?

While the patron-artist relationship lacked rich engagement about the work's content, one can detect a rich and mutual 'before, during and after' engagement between persons in the Howson-archbishop relationship.[90] Before the commission, the archbishop demonstrates appreciation of Howson's artistic ability, especially in the private patronage he extended to the artist. As well, the archbishop dignified Howson as a person by asking him to contribute to the shrine of St John Ogilvie; by asking, the archbishop created space in the church for Howson to contribute. From the artist's perspective, it is clear that this prior engagement with the archbishop saved the future of the painting. A little more than a year after the painting was announced, it was reported that Howson was going to pull out of the commission for financial reasons.[91] However, a month later it was reported that Howson had changed his mind. He states: 'There was a real danger I wasn't going to do it…But I have decided to now go ahead because I don't want to let the Catholic Church down and because of my great respect for Archbishop Mario Conti, who I think is a wonderful man.'[92] For Howson, his relationship with Conti warranted continuing with the project despite significant cost to himself. After the work was completed, mutual engagement continued. The archbishop hosted an exhibition, allowing Howson to sell some of the preliminary sketches and drawings of the *Ogilvie*. Additionally, there was a ceremony to mark Howson's gift to the Church and their official acceptance of the work. This engagement after the completion of the work solidifies the relationship built through the work's creation.

This mutual engagement between persons sheds further light on the relationship between freedom and control. The archbishop, in knowing and trusting Howson 'as an artist', felt free to release control of the work to the artist. This trust is

[90] This is part of a quotation by the Archbishop; he describes the artist-patron relationship as 'an engagement before or during or after with the artist.' Conti, interview.
[91] Russell Findlay, "Oil Be Damned," *Sunday Mail*, 15 November 2009, 35, *Lexis*.
[92] "Oil Be Back: Artist Howson's U-Turn on Cathedral Masterpiece," *Sunday Mail*, 6 December 2009, 19, *Lexis*.

how the archbishop explains the reason for his lack of interference in the creation of the work. Trust is demonstrated from the patron to the artist, not only in the archbishop choosing Howson to create a work for the Church in his particular style but also by publicly defending his decision when necessary. In this case, trust is closely bound up with confidence in the other, already seen in LPC's relationship with Stuart Duffin. While this confidence is built by past experience, it also requires a step of faith, as the outcome of any future action cannot be controlled. Thus, when the patron trusts the artist, it requires that one lets go of control and gives over the outcome to the artist and his vision for what the work should be. While speculative, might this trust have given Howson the confidence, and thus the freedom, to allow the ideas to form and change over the duration of the work? Rather than laboring under a patron suspicious of either the arts or the artist, as in the previous chapter, Howson was able to contribute as artist and follow the 'moments of spiritual insight and inspiration', which he cites as helping him with the work.[93] However, this trust from patron to artist must be balanced by the trust of the artist to patron. If the Church's aims are to be realised, the artist must allow the patron into the creative process, trusting that the patron has the artist's flourishing in mind while also trusting that the patron brings the strength of theological reflection to the outcome. While perhaps not as robust as it could have been at all stages, one can detect a continuous and sustained engagement between artist and patron that resulted in a work deemed successful by both parties.

It is clear through this case that Roman Catholic theological understanding of the arts bears on the arts patronage practice of St Andrews Catholic Cathedral, demonstrated by a resonance between the normative and espoused voices. This theology is activated by the archbishop-as-patron who advocates for and models a collaborative approach to church arts patronage. While not as robust as it could be, the commitment to collaboration creates the space for the patron and artist to enter into a relationship of mutual engagement and trust. This trust is a necessary component for the artist to be given freedom to follow the Spirit's inspiration. Collaborative patronage can also be found in Old Saint Paul's Episcopal Church, Edinburgh, where we now turn.

Old Saint Paul's Episcopal Church, Edinburgh: An Anglo-Catholic Case Study

Old Saint Paul's (OSP) is a Scottish Episcopal Church located in the centre of Edinburgh, near to the historic Old Town.[94] Considered the oldest Episcopal congregation in the

[93] Peter Howson, "Exhibition," in *Saint John Ogilvie: Peter Howson*, ed. St Andrews Cathedral (Glasgow: St Andrews Cathedral, 2011), 2.

[94] While now gentrified, this area was a slum when the New Town was built in the eighteenth century. Magnus Linklater, "Edinburgh and the Scottish Enlightenment," in *The Great Cities in History*, ed. John Julius Norwich

city,[95] the history of OSP is deep and rich, rooted in the very history of Scotland itself. The congregation formed in 1689 at the time of William of Orange's disestablishment of the Episcopal Church. Bishop Alexander Rose of St Giles Cathedral, refusing to acknowledge William as 'rightful king of Scotland', chose to leave St Giles and take his congregation to worship in a building in nearby Carrubbers Close.[96] After worshipping in that space for nearly 200 years, the building was condemned in 1873 and demolished in 1880.[97] It was decided to rebuild on the old site, and the current church building was finished in 1883.[98] Just after the completion of the building, Rev Reginald Mitchell-Innes became rector and during his tenure introduced the 'Catholic worship of the Oxford Movement.'[99] This worship practice was solidified under the ministry of Canon Albert Laurie, and according to James Holloway, in Laurie's institution of these elements, '[e]verything was carefully explained and resistance was firmly extinguished.'[100]

World War I was a defining moment for OSP's identity. As men from the parish went to war, Canon Laurie followed them to the trenches as their chaplain. Many were subsequently killed in action with a great proportional loss for the church, 140 men and 1 woman.[101] This loss was compounded when the survivors returned to Edinburgh with its overcrowding, unemployment and depression. The rector comments:

> [T]he question was around, 'Did all these people die for nothing?' And I think that was the sense of loss - that maybe it was all just a terrible waste, [a] ghastly, blasphemous waste of human life. And I think it was in that spirit that they built the [Memorial] chapel. And almost probably without them knowing it, it infused the place with a sort of desperate cry of the heart.[102]

The Memorial Chapel (previously called the Warrior's Chapel) and the Calvary staircase, built in memory of the war dead, were consecrated on Armistice Day 1926.[103]

Post-war, OSP continued to institute Anglo-Catholic worship practices, particularly during the ministry of Douglas Lockhart who 'was…single-mindedly Anglo-

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(London: Thames & Hudson, 2009), 217. Those who could afford to moved, leaving the Old Town to decline further. Margaret Christison, "We Love This Place, O God 1789-1889," in *Old St Paul's: Three Centuries of a Scottish Church*, ed. James Holloway (Edinburgh: The White Rose Press, 1989), 21; Michael Fry, *Edinburgh: A History of the City* (London: Macmillan, 2009), 227-235.

[95] Mary E. Ingram, *A Jacobite Stronghold of the Church* (Edinburgh: R. Grant & Son, 1907), 1.

[96] This is near to where the current church stands. Margaret Clark, "Old Saint Paul's Church 1883-1983," in *Old Saint Paul's Church Edinburgh 1883-1983*, ed. Anthea Orr (Edinburgh: Darien Books, 1983), 4.

[97] Ibid.

[98] Ibid., 5.

[99] Ibid., 5-6. Laurie was ordained as curate in 1890 and became rector in 1897. Cf Richard Holloway, "Foreword," in Holloway, *Old St Paul's*, 5.

[100] Holloway, "Foreword," 5.

[101] Neil Macvicar, "Onward! Christian Soldiers 1889-1967," in Holloway, *Old St Paul's*, 37.

[102] OSP—Rector, interview by author, 30 May 2012, Edinburgh.

[103] Clark, "1883-1983," 7.

Catholic, and steered the church's worship towards the forms of ceremonial associated with that wing of Anglicanism. The Sung Eucharist as High Mass was first celebrated on 26 May 1951. The traditional Catholic ceremonies of Holy Week were introduced.'[104] Present-day OSP continues to self-identify with the Anglo-Catholic tradition, espoused by those interviewed and explicitly stated on their website:[105]

> [W]e enjoy a rich tradition of liturgy in the high church, *Anglo-Catholic* style, marked by austere beauty and rich symbolism…Liturgy is also an offering of all the senses, offering back to God's praise and honour the collective talents we have received – the beauty of visual art, and the harmony of music, together with the offering of incense and lighting of candles.[106]

As seen in the quotation above, the Anglo-Catholic, liturgical tradition creates theological space for the senses and 'the beauty of visual art', indicating a natural concern for arts patronage that also is evident in practice.[107] The church space is frequently used as a venue for Edinburgh Festival and Hogmanay events,[108] and under the current rector,[109] three paintings have been permanently installed to add to the other works already in the worship space. The first two are by Bridget Macaulay who, while curate at OSP, created a series of works to hang temporarily in the church space. Two of these now hang permanently on either side of the baptismal font at the back of the church.[110] The third is a large work by Scottish artist, Alison Watt OBE. Titled *Still,* the work was temporarily installed for the 2004 Edinburgh Festival.[111] After the Festival ended, both the artist and the church desired to pursue making the work a permanent

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[104] Macvicar, "1889-1967," 39-40.

[105] Interviews began with the rector and then based on his suggestion, other congregants who hold decision-making responsibility related to arts were interviewed, including: the Director of Music, the Lay Representative on the Vestry, the Rector's Warden, Chair of the Finance Committee, a prominent congregant, and a congregant-artist. A total of eight in-depth interviews were done with seven being used in the analysis. While the rector's view stands on its own as significant, saturation was reached with the congregant's views. Everyone interviewed described OSP as part of a high, liturgical tradition with some specifically using 'Anglo-Catholic'.

[106] Old Saint Paul's Episcopal Church, "Our Liturgical Tradition," accessed 21 November 2012, http://www.osp.org.uk/index.php/liturgy/tradition/. Emphasis added.

[107] There is historical evidence for this. For example, in 1907, the church was described as 'the home of so much that is beautiful in worship and work.' See Ingram, *Jacobite*, v. Further, Anglo-Catholic worship was adopted in OSP not only to 'glorify God with…colour and beauty' but also 'enliven the drab lives' of those who lived in the area. See Holloway, "Foreword," 5. This is a similar motivation to St. Salvador's Dundee. Built in 1856, the church building 'was designed to give the workers a break from their grey, hard lives.' St Salvator's Episcopal Church, *Did You Know?* (Dundee: St Salvator's Episcopal Church), 2.

[108] This includes Festival Masses, exhibitions, and musical concerts. Edinburgh Festival Fringe, "Old Saint Paul's Festival Masses," accessed 12 June 2014, https://www.edfringe.com/whats-on/music/old-saint-paul-s-festival-masses?day=10-08-2014&performance=1%3A150896.

[109] The current rector has been at OSP for 15 years. At the time of the interview, he requested not to be referred to by his given name. The rector is aware that he has inherited rather than initiated the tradition of arts patronage in OSP but is committed to its continuance.

[110] See Old Saint Paul's Episcopal Church, "Art & Architecture: Introduction," accessed 11 June 2014, http://www.osp.org.uk/index.php/about/art_and_architecture/introduction/.

[111] As the more recent of the three works, *Still* was used to focus discussion in the interviews.

feature of OSP's Memorial Chapel, following the process as laid out by the Code of Canons of the Scottish Episcopal Church.[112] While art is supported by the rector, contemporary arts patronage also fits the demographics of the congregation. A congregant comments: 'A lot of people there [at OSP] are involved in the arts in their own right. And therefore they're bringing that with them. Most of the churchgoing artistic people folks that I know in Edinburgh, if they are churchgoing, tend to end up at OSP,'[113] a characteristic the rector also acknowledges.[114]

A commitment to Anglo-Catholic liturgical practice, historical and current activity that has created a visual-filled worship space, and a congregation with a well-developed aesthetic sensibility would seem to provide a sufficient foundation for flourishing arts patronage practice. Thus, it is interesting to find divergence in the espoused theological understanding about the faithfulness of arts patronage practice in the church. While, in keeping with the Catholic tradition, patronage of the visual is necessary for faithful liturgical worship, a view shared by clergy and congregation, one also finds a contradictory reticence among the congregation that simultaneously questions art's necessity in church. After considering these two conflicting views and the possible reasons for the dissonance, I turn to consider the installation of Alison Watt's *Still*, an event that received (and continues to receive) majority approval. Considering this instance of practice not only provides an opportunity to consider a further example of (collaborative) patronage but also, I suggest, moves towards a resolution between the dissenting espoused views present in the church.

Aesthetics 'are very important in liturgy.' & 'I don't think the arts are absolutely essential.'

As already discussed, OSP's commitment to the Anglo-Catholic tradition is closely bound to 'a rich tradition of *liturgy*…marked by austere beauty and rich symbolism', out of which comes a recognition for the place of 'the beauty of visual art' in church worship. OSP's liturgical commitment is further reinforced by the rector's expertise,[115] and in his opinion, '[e]mploying especially the aesthetics of drama, and other forms of aesthetic,

[112] Scottish Episcopal Church, "Code of Canons," accessed 11 June 2014, http://www.scotland.anglican.org/wp-content/uploads/2013/11/e-Code-of-Canons.pdf.
[113] OSP—Finance_Committee, interview by author, 18 July 2012, Edinburgh.
[114] 'Some of the congregation are people who themselves would be season ticket holders for the Usher hall or the opera, go to exhibitions whenever they're on at the National Galleries. They themselves, therefore, are very involved in the arts and appreciate the arts.' OSP_R, interview. In addition to being decision-makers, several have prominent professional posts including former directors of high-profile arts organisations and museums in Scotland.
[115] The Rector is described as 'an absolute expert on liturgy'. OSP—Congregant, interview by author, 18 July 2012, Edinburgh; OSP_R, interview. His expertise is further demonstrated through his lectures about liturgy to ordinands in the Scottish Episcopal Church.

are very important in liturgy' because '[i]t's a way of doing theology in verbal but also non-verbal ways.'[116] Aesthetic necessity in liturgy is reiterated within the congregation: 'They're [the arts are] just part of the whole act of worship and of course, the vestments, the altar furniture, the candles, the candlesticks, the pictures, the banners, the lighting, the architectural features, everything comes together…in this very complex act of worship.'[117] The Anglo-Catholic emphasis on sensory, embodied worship suggests that God is worshipped, experienced, and revealed in non-cognitive ways; thus, as was seen in the Roman Catholic case, patronage of the visual should be a natural concern for the church in its pursuit of faithful Anglo-Catholic worship.[118]

While this should be the case, it is surprising to find an opposing view articulated by some congregants:

> The building is not just a shrine to a painting or a piece of art. It's not just something to keep rain off the artwork. The building is the machine for worship. I mean it's often said you don't need any of that stuff. You can just have a word with God when you're out on a walk and so on. I think part of the obligation is to worship with other people…this great machine can incorporate all manner of things, which help the general purpose. And one of these things is art but it must be complementary.[119]

> If the purpose of church is to enable people to have a better conversation with God, then how is that, you know, how is that facilitated? I find that I might have a better conversation with God going for a walk on the beach.[120]

> I think you can find God in a barn set up with a cross on a table in the end. I don't think the arts are absolutely essential. I think they're very helpful but the idea that they have to be there, or should be there, is not, to me, right. I think it's a good thing if they are there.[121]

It is important to state that those quoted above are very pleased and supportive of recent installations of permanent visual art. Further, all quoted are active (either professionally or personally) in the arts outside of the church. Thus, these comments are not philistine in origin. Instead, what is espoused is that in the church, while art might

[116] OSP_R, interview.
[117] OSP_C, interview. The same argument is used to justify the investment in music: 'if you're going to have the kind of liturgy that we have, you need a choir. And if you've got a choir, you need an organist. And if you've got an organist, you need a choirmaster.' OSP_RW, interview.
[118] This does not seem to be contested in the interviews, and according to the rector, it is the liturgy that unites the diversity within OSP: 'One of the gifts God seems to have given us, in the past and in the present day, is an immense variety of members. Old Saint Paul's is a kaleidoscope of the faith…This great variety of people share something in common - they love the liturgy at Old Saint Paul's.' OSP_R, interview.
[119] OSP_C, interview. This is the same person who stated the visual was part of 'the whole act of worship'.
[120] OSP—Congregant-Artist, interview by author, 20 July 2012, Edinburgh.
[121] OSP_FC, interview.

help some,[122] it is not necessary for the worship of God, a view that, on the surface, seems contradictory for a church theologically and practically committed to sensual, embodied liturgical worship.

How might one explain the dissonance between rector and some of the congregation? First, one could conclude that while the rector is an expert on liturgy, his congregation is theologically unaware of what is fully happening in Anglo-Catholic worship. Perhaps the rector has assumed knowledge on the part of his congregants, and in that assumption, the congregants miss out on the sacramental potential of the visual within the church.[123] An increased awareness, as mediated by the rector to the congregation, might result in a richer worship experience for the congregant. This gap in understanding could be easily remedied through the rector applying his educational experience to his congregation.

Related to the first, I want to suggest there might be a second reason for this dissonance: the rector's robust theological understanding of art's contribution to worship has resulted in a sympathy for the arts more generally, leading him to widen the 'boundary' of what art has the potential to participate towards this end. However, the congregation, if operating from a diminished understanding of visual art in worship, not only draws narrower boundary lines around art but also reduces visual art to an optional extra rather than something necessary. Exploration of this dissonance reveals an additional dimension to the church-as-patron's activity. I begin with how the rector's understanding of liturgy impacts his view of visual art.

Describing his position on liturgy, the rector states:

> [M]y line on liturgy…is that it is basically an aesthetic form…I think that is one of the key ways to understand the role of liturgy…the thing I'm qualified and employed to do in liturgical ministry is itself, in fact, a form of art. So it makes me immediately sympathetic to other forms of art, including secular art…if my theology of God…is that God is not confined to a religious box but is the God of all creation and therefore the God of all beauty…therefore all art which is striving to touch that kind of beauty in some way is sacramental.[124]

This line of thinking is unique among those interviewed and deserves further consideration not only because of the rector's influence on liturgical practice but also

[122] This qualification is indicated by the following: 'I think the church should encourage the arts for those reasons because it does bring people closer to God. Certain people of course…I think it's quite an important role. I mean it's just one thing that's got to be kept, you know, properly in perspective'. OSP—Director_of_Music, interview by author, 12 June 2012, Edinburgh.

[123] See Chapter Two for the sacramental limitations of art.

[124] OSP_R, interview.

because he describes himself as one who has 'systematically or intentionally promoted…the arts and using the arts in the life of this place',[125] a practice corroborated by other interviewees.[126]

In the quotation above, the rector extends the definition of 'art' to include liturgy, something that the congregants do not seem to do as explicitly or consciously. However, what is more interesting is the rector's self-understanding that extending the definition of art to include liturgy 'makes me immediately sympathetic to other forms of art, including secular art,' thus creating a generous posture towards art created outside the Church as well as justifying the faithfulness of bringing secular art into the church space. According to the rector, he draws this conclusion from his understanding of the implications of God's generosity. Because God, who is 'not confined to a religious box', is the 'God of all creation' and 'all beauty', one can expect to find (and by implication go looking for) traces of God beyond that which is explicitly religious or Christian. In a later statement, he concludes that one of the implications is 'allowing what is best in the world into the church,' a conclusion more consonant with the broad sacramentality found in the Anglo- rather than Roman-Catholic tradition.[127] Rather than emphasise how liturgical demands lead to clear boundaries around art in the church, the rector's emphasis widens the boundary of art in the church, a further implication of God as beyond the confines of 'a religious box'. Underlying this statement, I suggest, is the belief that all art can participate in the worship life of the church; thus, any art brought into the church contributes to church worship by nature of its participation in the space.

While this does create greater freedom for where one might look for God in art, it would be remiss to suggest this leads to complete freedom or no boundaries for art in the church space. Towards the end of the quote, the rector intimates a boundary: 'Therefore all art *which is striving to touch that kind of beauty* in some way is sacramental,'[128] a statement reminiscent of Vatican II's assertion that the arts may be brought into the sanctuary '*whenever they raise the mind to God.'* Art brought into the church becomes an agent of worship, ceasing to act as a 'work of art' might in a secular

[125] Ibid.

[126] This is reiterated in a number of ways: 'I think for any member of the congregation who came up with a suggestion of an artwork that was questioning our role as humans in the world today…[the rector] would be supportive of it…the church hasn't got money to spend but it has spiritual and emotional and mental support for you.' OSP_CA, interview; 'I find it [OSP]…one where what everyone does is valued…and I have to say, a lot of that is to do with [the rector]…I think he's very, very good at bringing out the best in people and giving them a chance to do what they want to do…[the rector], of course, himself is a great patron of the arts. He has a great interest in the arts whether music or art or poetry.' OSP_DM, interview. About OSP's support of the arts: 'I think it's [the rector]. I think he's quite keen on this…my experience of OSP has been that the clergy have led the thoughts of visual art within the church.' OSP_FC, interview.

[127] The rector cites David Brown as influential, evident in the rector's broad understanding of art's sacramental potential. For Brown's understanding, see Brown, *Tradition and Imagination*, 8.

[128] OSP_R, interview. Emphasis added.

space. The boundary of church re-purposes 'secular' art for the church's liturgical worship. While admittedly the boundary might be wider than what other traditions would consider faithful, the boundary is there no less, and as will be discussed later, the boundary is significant not only for arts patronage practice but also for art's sacramental potential in the space.

In contrast to the rector's generosity, congregants articulate a more conservative rendering of what art should come into the church:

> I don't know that art has to be created specifically for the church but I can think of art that would be completely inappropriate in a church. *The Scream* for example…I don't think it has to be created for the church but not all art work would be appropriate in a church…I'm not very good about seriously contemporary art, you know blobs of paint on a picture which don't tell me what the artist is trying to tell us…I suppose a nude which reports to be the Virgin Mary would be wrong because I think that would offend too many people…I also think that that would be wrong.[129]

> I don't think I'd want certain works of art in church but maybe that's me. I mean, I don't think we want to commission anything from Damien Hirst just yet.[130]

> This photographic exhibition…had one or two rather explicit scenes and actually treated the figure of Christ quite – in a way that if you put it in a gallery, it wouldn't be offensive…we were aware…that some people might, at least question it if not be offended by it….there's quite a lot of violence in these photographs….I think one would have to be judicious…you wouldn't read a very raunchy novel as something that was part of your service on the Sunday morning.[131]

Of course, one could find greater agreement between clergy and congregants than I'm suggesting for it is possible that all of these examples provided in the quotations above would fall outside of the rector's assertion that art must satisfy the criterion that art brought into the church must be striving to touch the beauty of God. However, what is significant to note is while the rector's view leads him to sympathy or generosity of secular art forms, the congregants express a greater sense of limitation as well as an awareness that these types of work do not fit in the worship space because they do not 'fit' the church 'as a machine for worship'. While the rector might believe that any art coming into the space is subsumed into its purpose of worship, for the congregation,

[129] OSP_FC, interview.
[130] OSP_DM, interview.
[131] OSP_RW, interview.

there remain two types of art in OSP's worship space: art necessary for liturgical worship and art that is not, a view theologically inconsistent with the Anglo-Catholic commitment to liturgical worship.

This theological inconsistency is further demonstrated when congregants discuss the challenges of church arts patronage. When asked to state the greatest challenge, everyone interviewed answered 'money': 'A church like Old Saint Paul's can support the arts in many ways but as soon as it involves money, it's a challenge…The first challenge is money. The second challenge is money. The third challenge is money.'[132] This congregant rightly highlights a challenge present regardless of one's theological leaning: a church will always have to make stewardship decisions because money is limited. The congregant goes on to indicate how these decisions should be made: 'I think money to support the arts would nearly always have to come from bequest or an outside thing or a donation or *it would be seen as so central to the liturgical and ecclesiastical purposes of the church.*'[133] The quotation further indicates the lack of understanding about art in the church by some in the congregation. In Anglo-Catholic worship, art *is* already 'central to the liturgical and ecclesiastical purposes of the church', making its patronage an activity the church, in theory, can pursue with confidence in its faithfulness. Instead, in OSP, church arts patronage raises both moral and ethical concerns. The Director of Music states:

> I suppose that you've just got to get the balance right…we wouldn't want to be seen to be throwing away thousands on lovely works of art but at the same time, it's valued as a valid way of spending *some* money…I don't think we want to have the reputation of just going all out commissioning art. I mean it's something that happens naturally from time to time.[134]

This concern seems to be specific to visual art for the church feels comfortable raising and spending money on other forms of art. Significant amounts of money have been raised and spent to upkeep the building through the Restoration and Renewal initiative,[135] and money has been left to fund the music programme.[136] Even if this legacy did not exist, because the music is seen as central to the worship, one can predict that money would be prioritised in order for this to continue because music is seen as necessary for faithful church worship.

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[132] OSP—Lay_Representative, interview by author, 12 June 2012, Edinburgh.
[133] Ibid. Emphasis added.
[134] OSP_DM, interview.
[135] Old Saint Paul's Episcopal Church, "Restoration and Renewal," accessed 11 June 2014, http://www.osp.org.uk/index.php/groups/group/restoration_and_renewal_committee/.
[136] OSP_FC, interview.

While it is important to recognise that the congregants' hesitation towards the visual arts is complex in its origin, the existence of this gap demonstrates that the action of the rector-as-patron is not only in the direction of the artist but also, by nature of its contribution to a particular congregation's worship, is towards the congregation. In this case, educating the congregation as to what is happening within Anglo-Catholic worship would provide them with a theological understanding for the arts in their church and its tradition. Further, the rector-as-patron also needs to be conscious of where the congregation's 'boundary' lies in comparison with his own. While the case can be made that part of the patron's responsibility is to move the congregation towards a broader definition of what is fitting for the space,[137] it is also important that he is sensitive to whether the art installed serves the liturgy of the church and whether his congregation understands the liturgical role installed art plays. While it might be appropriate in some instances to have art that is not installed for the purposes of supporting worship, such as to raise questions or challenge thinking about a particular issue, if the work is in the church space, it will form and shape worship to some extent and these consequences must be considered and evaluated.

While dissonance can be detected in the espoused voices, resolution is found in practice, specifically the 2004 installation of Alison Watt's *Still*. This action of patronage not only demonstrates collaboration between artist and patron as well as patron and congregation but also reveals in practice how the boundary of church acts upon the art and artist, increasing the congregation's experience of art's sacramental potential in worship.

Still *by Alison Watt OBE*

Rather than being the initiative of the church,[138] the creation and installation of *Still* in Old Saint Paul's began with the inspiration of the artist.[139] Inspired by the sacred space, Alison Watt generated the idea for the work. Significantly for this project, the idea came to fruition when it was met with a sympathetic and supportive rector who acted as her collaborator in the creative process. Throughout this patronage process, one sees how the 'boundary' of church influences the creation, reception, and interpretation of the work. This not only increases the work's sacramental efficacy within the congregation

[137] See Chapter Two for Walter Hussey's preparation of his congregation to receive Henry Moore's *Madonna and Child*.

[138] Guides to church art commissioning tend to assume that the generation of the idea for the work comes from the church who then find an artist to create the work. See "Commissioning New Art for Churches: A Guide for Parishes and Artists," ed. Archbishops' Council Cathedral and Church Buildings Division (London: The Church of England, 2011), 7; Bond, *Arts*, 23-24, 34-36; CARTA, "Briefing," 8, 13.

[139] The rector recognises this, describing the most recent installations as 'gifts offered from outside. I haven't sought them. No one else has sought them.' OSP_R, interview.

but also resolves much of the dissonance present in the espoused voice. I begin analysis of this process with a lengthy quotation by Alison Watt.

Describing the moment of inspiration that led to *Still*, Watt writes:

> It was a very beautiful day during the Festival. It was very hot and I was in the High Street with all the noise and bustle there is at that time. To escape, I came down Carrubers [sic] Close and I remember opening the door and stepping into the church and the door closing behind me.
>
> Suddenly the noise stopped and the light was dim and it was cool. I remember seeing shafts of sunlight streaming in through the windows, catching the flecks of dust. I remember the faint smell of incense. It took me a few moments to become acclimatized to the space and then I found the Memorial Chapel…
>
> I remember stepping in to the Memorial Chapel and reading all the names and thinking about their lives and who they were — and what they might have become. It brought to mind not only the men who had died in the two World Wars but all the victims of war. That space is extraordinary. It is so vertical. You are forced to look up…
>
> I have always been inspired by work which provokes an emotional response in me. When I first walked into Old Saint Paul's I was aware of a similar feeling. I was profoundly affected. I had never before been so moved to make a piece of work. 'STILL' is my own homage to a space which inspires aw [sic] and devotion.[140]

While Watt does not use theological terminology, what she describes is a sacramental mediation via her senses: 'It was cool…I remember seeing shafts of sunlight…I remember the faint smell of incense.' Something non-cognitive was mediated to her within this sacred space; it was not a propositional statement about God but was a spiritual sense that necessitated a response, an 'homage to a space which inspires aw [sic] and devotion.'[141] While not wanting to suggest that the Spirit is limited in his ability to inspire, there seemed to be several elements that cultivated a more conducive sacramental environment. When one enters the building, one finds a space purposed for high Anglo-Catholic liturgical worship. With a daily mass, the building, which also remains open to the public during the week as a space for contemplation, is constantly in use for liturgical purposes. According to the rector, Anglo-Catholic worship 'gives it

[140] James Holloway, "'Making Still Became an Obsession': Alison Watt," *White Rose Magazine*, Summer 2005, 18-19.

[141] Because she was convinced *Still* should remain, Watt has given it as a permanent loan to OSP, despite much interest from outside buyers.

[the church building] a particular flavour not just in the services but in the way that the building feels between services,'[142] a view shared by the congregants.[143] While it is impossible to determine with exactitude how Watt's moment of artistic inspiration came to be, it does seem possible to suggest the space as a place of sacramental worship played a significant part.[144]

Also significant to the inspiration of the work was Watt's previously held desire to create a work for a sacred space: 'For a long time, I had harboured an idea to make a work of art for a non-secular space…I did know that when I saw the right space, that would be it. I would know exactly that that was the right place.'[145] While several things converged for the artist in that moment of inspiration that gave life to the work, I contend that the rector-as-patron's sympathetic and supportive reception of Watt's inspiration was just as important in seeing the work come to completion. Without his support, the work could have died at the point of inspiration or, if created, remained in Watt's gallery. Because the rector is attuned to art's sacramental potential, I suspect this meant he could embrace Watt's inspiration without suspicion as to its validity, thus encouraging her towards creation. Further, the rector-as-patron became the artist's collaborator not only in his encouragement of her ideas but also by entering the creative process with her. To this end, a congregant comments that 'she [Watt] was lucky in that she had [the rector] to talk to because she could have found a less sympathetic rector.'[146] I contend that it was this collaborative action that ultimately led to a creation of a work that fits the space it was created to inhabit. As collaborator, the patron, through entering into dialogue with the artist, was able to help Watt reflect upon and understand the context, or the boundary, she was creating within. The rector comments:

> [W]hat she wanted to get from me, I think, was a sense of what the chapel was about. The space that she had experienced. This sense of loss. What was the chapel about? How would it be used? What do people who are members of the church think about it? And I wanted to get from her a sense of: how was she responding to that?

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[142] OSP_R, interview.

[143] This is described as: 'I have a great affection for the building and for the atmosphere in the building. It's something quite special I think…The smell of incense may add to this particular atmosphere…the building itself has a certain calm beauty.' OSP_RW, interview. When asked to describe OSP, another congregant states, 'the word which is often used of it is 'numinous'. And how that happens I'm not quite sure. It's something…it's quite a secret space.' OSP_C, interview. This is further reiterated: 'I find OSP an immensely holy and spiritually inspiring place and I feel the presence of God there generally.' OSP_FC, interview.

[144] This could also be due to the building being viewed as a work of art, explicitly stated by the rector: 'The building itself is a work of art…The art of the liturgy goes on inside it. Works of art are hung in it. People interact with it.' OSP_R, interview.

[145] Holloway, "Still," 18.

[146] OSP_RW, interview.

> How might the work she was doing accompany that? Or contradict it? Or illuminate it?[147]

This conversation between artist and rector is significant because while the artist is sympathetic to Christianity,[148] she is not a worshipping member of this church; thus, the rector's collaboration involved explaining to her what happened in the space daily as well as its theological significance for the worshipping community who gathered there.

While letting the artist develop the work according to her inspiration and artistic gifting, the rector-as-patron fully participated in the work as a theological guide. In order to become permanent, it had to fit within the purposes of the church space, specifically the worship of God. Because of its power in the space to form the congregation's understanding of the Object of their worship, it was vital that the rector-as-patron explain clearly and accurately the uniqueness of the church's boundary or context, something the rector understands:

> The painting is not just a work of art on its own. It's a work of art in a context. And it's part of a greater work of art, a larger work of art, which is the whole chapel. Which is itself a part of a greater work of art, which is the way we human beings, within the love of God, cope with loss and what is the theological context for desperate human loss. And the painting seems to have completed the aesthetic. In a sense, it's put resurrection into the place of loss.[149]

In this quotation, one sees the boundary of church being more clearly defined in the particularity of practice. *Still* is 'a work of art in a context'; it is not meant to act on its own but will be experienced through its surroundings, specifically the loss of life that the Memorial Chapel honours: 'It's put resurrection into the place of loss.'

This intimation by the rector highlights a further area where the boundary of church impacts the work of art, specifically its interpretation. *Still* is a painting in four panels, hung so that it appears to be suspended in mid-air. The negative space between the panels creates a dark cross shape, which contrasts strongly with the light tones of the painted fabric. The creation of a cross shape was an intentional decision made by Watt as she wanted the painting to provide a cross above the altar where it hangs.[150] While Watt does not want to lay explicit meaning onto her work, in light of the cross that

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[147] OSP_R, interview.

[148] Watt was brought up in the Catholic faith. Moira Jeffrey, "Still, and yet So Moving Alison Watt Sought Refuge for Her Artwork and, Most Appropriately, Found It in a Church," *The Herald* (UK), 23 July 2004, http://www.heraldscotland.com/sport/spl/aberdeen/still-and-yet-so-moving-alison-watt-sought-refuge-for-her-artwork-and-most-appropriately-found-it-in-a-church-1.79948.

[149] OSP_R, interview.

[150] Colin Wiggins et al., *Alison Watt: Phantom* (London: The National Gallery, 2008), DVD.

emerges in the negative space and its placement in a chapel above an altar, the work naturally evokes themes of crucifixion and resurrection as seen in the rector's earlier quotation. This interpretation of *Still,* one could argue, is dependent upon being installed in a church space, a view shared by Colin Wiggins of The National Gallery in London. While the chapel context means the work 'takes on a Christian symbolism…that would not happen if the painting were exhibited in a more neutral gallery space,' Wiggins suggests 'the white fabric becomes evocative of a burial shroud. The overwhelming sense of whiteness, with its traditional association of purity and specifically of the Virgin Mary, also conveys a powerful sense of a sacred presence that is inevitably informed by the context.'[151] The interpretation stands in stark contrast to the erotic interpretations of Watt's National Gallery work of similar style and content that succeeded *Still*.[152]

How the 'boundary' of church impacts interpretation is further evidenced by responses from the congregation. Various members write about *Still*:[153]

> It can be what you want it to be: part of the Lord's robe or part of his gravecloth.[154]
>
> As soon as I saw it I thought of the story of the woman who touched Jesus' cloak—it invites you to stretch up and reach for him.[155]
>
> It has become part of the process of communion.[156]
>
> The flowing curves of 'STILL' suggest to me a space, the sleeve of someone praying which invites us to participate.[157]
>
> It does evoke for me 'be still and know that I am God', along with the drama of the mass in its simplicity.[158]
>
> I'm drawn to it like the woman drawn to touch the hem of Jesus' robe.[159]
>
> 'STILL' also makes me feel as if I'm standing up close to Christ with my head bared, unable to look at his face.[160]

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[151] Colin Wiggins and Don Paterson, *Alison Watt: Phantom* (London: The National Gallery 2008), 16-17.
[152] See ibid., 21. Wiggins, *Phantom*, DVD.
[153] When the decision was being made to permanently install the work, congregants and visitors were invited to respond to the work. Responses can be found in Old Saint Paul's Episcopal Church, "'Still': What You Think About It," *White Rose Magazine*, Summer 2005, 10-11, 22-23.
[154] Ibid., 10.
[155] Ibid., 11.
[156] Ibid.
[157] Ibid.
[158] Ibid., 22.
[159] Ibid.
[160] Ibid., 23.

This is where I think one can start to see the boundary of church tradition and worship helping to focus the sacramental potential of *Still*, thus increasing its sacramental potential in the church. The quotations above demonstrate that *Still* garners a myriad of interpretations; however, what is similar in all of them is they draw from church tradition or the Biblical narrative. Without the context of the church space and its tradition, I would argue that *Still* would not have mediated these things, at least not with regularity.

Returning to the patronage process, the rector-as-patron not only collaborated with the artist but also acted as advocate for Watt's work to the congregation. Already confident in the potential of art within the worship space, I suspect the rector-as-patron's confidence in the work grew through Watt's reputation as an artist as well as her representation by a top Edinburgh gallery. This lowered the felt risk about the potential quality of the work. As well, the work was first intended just to hang for the period of the Festival so its temporary nature meant that the rector could allow Watt to develop her idea without some of the strictures that would be present if the congregation knew it would be a permanent work. The temporary nature of the work allowed the congregation to take the risk with the rector, giving time for the congregation to understand and thus appreciate the work. A congregant states:

> When someone does something that is really original like *Still*, I couldn't have imagined anything like that. If you'd asked me before, I couldn't possibly have imagined anything like that. So if you'd said to me, 'Well you're going to have this great big white painting of folded fabric.' I'd have said, 'What?!?'. So it just shows you that you need to kind of experience things before you can make decisions.[161]

However, at the time of its permanent installation, *Still* was not without its dissenters:[162]

> It disturbs the serene and peaceful atmosphere of our church and is out of character with the ambience of the building. It particularly jars in the Memorial Chapel where it obstructs and disturbs the feeling of quiet dignity - as well as blocking the altar.[163]
>
> I'm not into paintings and this one leaves me cold.[164]
>
> The sheer size of STILL is impressive but I regret that it

[161] OSP_DM, interview.
[162] 30% of the published comments present a negative view towards the work. See OSP, "Still," 10-11, 22-23.
[163] Ibid., 23.
[164] Ibid.

> does nothing for me although I have tried to be open to it when viewing it.[165]
>
> I feel no real focus or sense of inspiration from this except that of great sadness.[166]

While congregants admit that much of the initial resistance has now resolved, its presence indicates the need for the rector-as-patron to advocate on behalf of the artist towards the congregation, even in the face of disagreement. Through written and spoken word, the rector helped to prepare the congregation to receive the work, while also having a special service to dedicate its installation. Nearly ten years on from its installation, what is clear is the overwhelming sense that *Still* 'fits' the space, supporting and participating in the worship of the church, both corporately and individually. This is indicated by a range of quotations:

> I feel the presence of God in that picture. I really do. It's the most extraordinary thing. There's that sort of hint of the cross, particularly because it's in four panels…I do see God in it. Quite sort of strongly.[167]
>
> It seems to me that the painting complements everything about that space. Not just the space itself but what it stands for, very well.[168]
>
> The said Mass on All Souls Day is always in there and I think it enhances it somehow or the other. Again it's difficult to say why but I think people feel that when they're worshipping in that chapel. There's something that's very evocative even if they're not quite sure what it is.[169]

The representational quality of the work, the fact that it is draped fabric, creates multiple entry points for the viewer. And yet, in contrast to art-as-propaganda, its lack of proclamation means that it continues to communicate new things and thus mediates a variety of 'messages' to the viewer. This was not something that Watt pre-determined to do; and yet, the work continues to become a powerful source for devotion and inspiration for the church.

Further, *Still* does not just support the worship of the congregation but also plays a constructive role in the sacramental potential of the church space, specifically by

[165] Ibid., 10.
[166] Ibid.
[167] OSP_FC, interview.
[168] OSP_C, interview.
[169] OSP_DM, interview.

redeeming and transforming the space where it was installed. *Still*'s impact is expressed in multiple ways by several of the congregants interviewed:

> Its presence in the Memorial Chapel completely transforms the space…there's a sort of gathering inclusiveness about *Still* that just is congruent with the nature of the work of the church.[170]

> The Alison Watt *Still* has really sort of changed the whole feel of that chapel…it certainly has lightened the mood of that chapel quite apart from the physical light it brings in…if you went up to take Communion there…and you knelt before the rail, what you looked up at was a whole list of people who had been killed in the two World Wars which, I accept it's a good thing that we do remember them but it's not the jolliest experience.[171]

> It was always a kind of melancholy place – well, obviously it is because it's a memorial chapel, but somehow or the other, it always seemed a bit just a – I don't know, not like the rest of the church. And I think the general feeling now is that it's made it special.[172]

> Alison's painting has transformed the place…it was absolutely natural that we began to have, in fact, daily services in that chapel after the painting was put there.[173]

It is worth pausing here to draw out the significance of the final quotation. Not only has the work of art been allowed to transform the church space but also it has made it more fit for worship. The significance of this transformation is highlighted by comparing the Memorial Chapel before and after the installation of *Still*.[174] Before *Still*, a heavy purple curtain hung behind the altar, while memorial flags and names carved into the wall emphasised the memorial aspect of the chapel, evoking a sombreness alluded to in the quotations above. When *Still* was installed, the curtain and flags were removed. *Still*, while also depicting fabric, transforms the space into something that is hopeful, lifting the viewer's eyes up rather than down. The symbol of fabric is remade from that which signifies death into one of light; this remaking has seemed to help the church move from a period of great loss and, as the rector intimates, enter into the hope of the resurrection. Further, the institution of daily services in the chapel after the painting's installation also means that the space will continue to be transformed and infused with the sacrality of worship; the work of art will continue to mediate sacramental potential as it sits

[170] OSP_CA, interview.
[171] OSP_FC, interview.
[172] OSP_DM, interview.
[173] OSP_R, interview.
[174] See Appendix H for before and after images.

within and informs daily worship.[175] While the artist's contribution has made the chapel more fit to fulfill the purpose for which it exists, without the rector-as-patron's sympathetic reception of Watt's idea for the work as well as his advocacy on behalf of the work towards the congregation, it is hard to imagine the work contributing as fruitfully to the sacramental worship of OSP in the present-day.[176]

Patronage within Old Saint Paul's suggests something that is collaborative and dialogical in nature. The patron enters the process as interlocutor with the artist, explaining but not directing. While the artist creates, she does so in light of the beliefs of the church and the limitations of the space. The artist is in dialogue with the patron, the patron is in dialogue with the congregation, and the artist is in dialogue with the space. The end is not the work of art for the sake of the art; the end is service to the church, defined by its theology and how it views what should happen in the space. While the end is defined by the church's theology, this still allows the artist to participate fully as artist.

Conclusion: Patronage-as-Collaboration

While arts patronage is not without its difficulties in both cases, there are similarities and differences between the two that deserve further exploration. First, in both cases, patronage activity involved an artistically-inclined patron and a spiritually-sensitive artist. The archbishop and rector were both attuned to and sympathetic towards the visual arts, while Howson and Watt both expressed long-term desires to create a work of art for a sacred space. For the artists, this desire indicates a proclivity towards the spiritual and receptiveness to opportunities as they arise. For the patrons, their personal commitment to the arts not only seemed to activate the theology but also gave them confidence to engage with the artist as well as trust the artist as s/he worked. Secondly, in both cases, arts patronage is a natural concern for church practice, supported by their tradition's theological views towards the arts. Arts patronage is believed to be faithful because of what is believed about art as well as how God is mediated, particularly in a worship service. While natural, art is also purposeful; in both cases, there is recognition that art in the church is boundaried by the church's purpose, specifically the worship of God.

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[175] In addition to daily services, during Mass on Sundays, some choose to take Communion in front of *Still*. In my experience, while the work was a backdrop for the worship while sitting in the nave and is an object for contemplation when sitting in the chapel, a different experience takes place when one kneels in front of the work for Communion. The altar rail is quite close to the work, meaning the size of the work fills one's whole visual field.

[176] The work was also an artistic success. *Still* was awarded the 2005 ACE prize for 'a commissioned artwork in ecclesiastical space'. Art+Christianity Enquiry, "Previous ACE Awards," accessed 5 August 2014, http://acetrust.org/previous-ace-awards. In addition, *Still* directly informed Watt's next major body of work, done during her 2006 Associate Artist position at the National Gallery, London. Wiggins and Paterson, *Phantom*, 16-17.

Where these two cases diverge is in where boundary lines are drawn theologically. Within SACC, art is given an explicit boundary within the church and the bishop is made the arbiter of what comes into the space. While art within wider culture is affirmed, authoritative documentation is clear that not all art is fitting for the church space because of its impact on the efficacy of worship and prayer. Because art must go through these safeguards before installation, I think there is greater confidence that art is consistently sacramental within the church space, made so by its fulfillment of the criteria and judgement by the church authority. Thus, for the worshipper, there is confidence that what is in the space serves their worship and they can approach these works with confidence and expectation that God will be mediated. There is more clarity in the Roman Catholic tradition that art is not 'art' in the church space; it is an aid to worship and prayer. Within OSP, the same authoritative sources do not exist to give art and church authority such a clear role. Further, the theology of the arts appealed to does not make the boundary as explicit; while the discerning process is left to the rector, the congregation is not always aware of what role visual art plays in the worship. The result is two understandings of art within OSP—art as a luxury and art as a worship necessity—thus raising the question: In a high liturgical church committed to sensual, embodied worship, can anything in the worship space be non-liturgical? To be theologically consistent, the answer should be no, highlighting the need for the rector to make sure the congregation also understands the boundary of liturgical worship.

These two cases demonstrate the importance of a theology of the arts for church practice. It is important not only because it defines what is faithful but also because it sets the arts and artist free from suspicion. When set free from suspicion, the patron can flourish as s/he acts with confidence, believing that art has a unique and necessary contribution to make to the congregation. The confidence creates an environment of trust between the artist and patron, a trust marked by respect for and collaboration of each towards the work of art. The boundary of church, the context within which the work will be seen, is not a limitation but a means of freedom and flourishing for the artist. Finally, when the artist and patron work within the boundary of church, the art serves the congregation for whom it is created; as seen in the case of OSP, these boundaries lead to their flourishing as they experience art as a sacramental means of experiencing who God is. In the next and final chapter, I consider the qualities of flourishing patronage practice in more depth, offering a model of best practice for the church as patron to the arts.

CHAPTER FIVE
Towards a Theological Model for Faithful Church Arts Patronage

'The artist on his side…is always glad to have the collaboration of the patron.'[1]

This thesis has demonstrated that the purposes of the church bear on art and its patronage by creating a boundary within which the artist and patron must work. While the nature of this boundary will be determined by a church's theology and corresponding definition of faithful practice, it nevertheless forms and shapes the creation, interpretation, reception, and patronage of art for the church space. Throughout the theological traditions, the presence of this boundary is articulated in a variety of ways: fittingness,[2] integrity,[3] or more specifically, 'raising the mind to God',[4] 'an aid to worship and prayer',[5] and 'a means to that end'.[6] The postulation of criteria suggests a reality in which these terms find their *raison d'être*, the theological framework that defines the purpose of the church. While some resist the notion of criteria in relation to art in the church,[7] because the telos of church is distinct from 'art-world' spaces, criteria are inevitable and, I argue, their articulation is a prerequisite for flourishing arts patronage practice. This requirement correspondingly makes the church-as-patron necessary for art within the church for, I suggest, it is the job of the patron to make this boundary visible to the artist rather than assume the artist can 'see' this boundary on his own.

The importance of the patron to this end is indicated by the case studies. In OSP, the rector recalls his conversations with Alison Watt that helped her to understand the history of the space and its ecclesial purpose. The work, in service to the church, led to the flourishing of the congregation in its contribution to their worship while also increasing the sacramental presence in the space. In SACC, while the archbishop was aware of what purpose art served in the Church, one can conjecture that the flourishing of the artist was diminished because the patron did not make the boundary as visible as it needed to be. While the archbishop trusted Peter Howson as artist, it seems he missed an opportunity to collaborate with the artist from creation through to completion,

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[1] Feibusch, *Mural*, 92.
[2] Wolterstorff, *Action*, 185-186.
[3] Inge and McFayden, "Cathedral," 151; Begbie, "Scandalous," 10.
[4] Vatican Council II, "*Gaudium*," 239.
[5] Conti, interview.
[6] PsGs_R, interview.
[7] Jonathan Koestlé-Cate, "Is There a God-Shaped Hole in Contemporary Art?" (paper presented at the 'Thinking Theologically About Modern Art' Gresham College Lectures Seminar, Barnard's Inn Hall, London, 30 March 2012).

resulting in an artistic process marked by great struggle for Howson. In LPC, while the lack of distinct patron and artist has led to a flourishing arts programme, missing is a theological understanding of art within the church. Additionally, while art is present in the worship space, there is a lack of awareness of how it is contributing. This could be attributed to the current minister's lack of thinking about art within the church, raising the question of whether a suitable patron is present or whether art's contribution is possibly still subject to a latent suspicion within the Reformed tradition. In Ps&Gs, the church-as-patron, while very aware of how the boundary of church impacts the work created, the boundaries imposed seem to lead to a feeling of restriction rather than freedom for the artist to contribute within the church. Thus, while there is a robust theological understanding of art, practice does not demonstrate the same robustness, evidenced by both clergy and congregants articulating a diminished state of affairs. It seems the patron's concern for content leads to a relationship marked by control rather than collaboration.

In each of these cases, the patron's action is significant for how he or she conceives of the 'boundary' of church directly impacts the extent to which artist, patron and, by extension, congregation flourish in the act of patronage. While the cases demonstrate challenges in the relationship between patron and artist as well as the possibility of 'boundary' reducing the artist and art object,[8] unless one is to alter the purpose of the church, the solution cannot be to do away with the boundary. Instead, if artist and patron are both necessary for the work of art, which I argue they are, then how they work together within this boundary is key for understanding what contributes to flourishing patronage practice.[9] In what follows, I draw from theology and practice to suggest that flourishing patronage practice is marked by a dialogical collaborative relationship between an artistically-inclined patron and a spiritually-sensitive artist. After discussing the qualities of patron and artist, I turn to the nature of collaboration, arguing that the foundation of trust and respect allows patron and artist to contribute from their strengths while aware of their weaknesses. I conclude with a model of best patronage practice that allows for different definitions of faithfulness.

[8] John Inge and Alistair McFayden describe this tension in *The Way of Life* commission for Ely Cathedral. While too much emphasis on 'clear theological symbolism' leads to 'second-rate art', overemphasis on 'aesthetics' leads to work that 'may have no relevance to the Christian faith.' Inge and McFayden, "Cathedral," 128-129.

[9] By flourishing, I include the flourishing of the artist, the congregation and the patron through the work of art (both its creation and reception). By flourishing I mean to thrive and prosper, evidenced by an increased fulfilment of one's God-given nature. Flourishing assumes a person (inanimate objects cannot flourish – they only contribute to flourishing).

Qualities of Flourishing Arts Patronage Practice

The contribution of an artistically-inclined patron and spiritually-sensitive artist to flourishing patronage practice has already been mentioned in the conclusion of the previous chapter. In both cases, the patron was already sympathetic to the arts. In the case of OSP, this sympathy led the patron to receive the artist's moment of inspiration and welcome her contribution to the church. In the case of SACC, the archbishop's inclination was something that had developed from childhood.[10] As archbishop, he not only sought and made opportunities for patronage but his proclivity towards the arts also activated art as a natural concern of the Church, a belief already present within Roman Catholic theology. This dynamic continues in the Reformed and evangelical Protestant cases. In LPC, while the minister does not actively collaborate with the artist, as already seen, he is an artist himself and is described as sympathetic to the arts. In addition, when Duffin seized the opportunity to create an arts programme, the opportunity was present because the minister had already decided to set aside money for art in the sanctuary space. In Ps&Gs, the director of worship conceived of the *Journey through Easter* exhibition and built a team of artists for the execution of the exhibition. In addition to being an accomplished musician and vocalist, she describes herself as creative and a visual artist.[11] Thus, consistent in all of these cases is the activity of an artistically-inclined patron as key to the opportunities coming to fruition, even in the case of LPC where collaboration was limited.[12] The importance of an artistically-inclined patron extends beyond the cases and is affirmed by art historians. As already seen, Meyer Schapiro argues that the 'success' of an art commission in a church context is dependent upon an envisioned individual within the church,[13] further reinforced by Kenneth Clark who asserts that 'many of the greatest things in Christian art were made under the guidance of individual patrons of exceptional insight.'[14] Thus, where practice is lacking in spite of a robust theological rationale, one must question whether or not the right person is acting as 'patron'.

While the artistically-inclined patron is key, practice also indicates the necessity of a spiritually-sensitive artist.[15] As already mentioned in the Catholic cases, prior to the patronage act, each artist had a pre-existent desire to create a work of art for a sacred space. While desirous, both artists were outside of the tradition of the church where

[10] Walter Hussey also cites his exposure to art as a reason for patronage. Hussey, *Patron*, 3.
[11] PsGs_DW, interview.
[12] In LPC, if the minister did not trust the artist, one can speculate that the work's re-commission would not have been encouraged.
[13] Schapiro, *Worldview*, 190-191.
[14] Clark, "Hussey," 68. Abbot Suger is an example. Cf Dillenberger, *Sensibilities*, 206.
[15] This is part-indicated by the artist selection criteria for the Ely commission, specifically that the artist have 'a generosity of spirit when it comes to dialogue and communication'. Inge and McFayden, "Cathedral," 123.

their work would be sited. This led Watt to approach the rector for his guidance, and while a lapsed Catholic, Watt demonstrated sensitivity not only to the sacred space but also to the particularities of how the space was used by the congregation. The demonstration of Watt's spiritual sensitivity was such that a congregant, after declaring that he 'sees God' in the picture, comments: 'I actually don't know whether Alison Watt is a Christian or not. It would be quite an interesting question. But I can't believe she's not from looking at the picture.'[16] The outcome was a work created for the space rather than for the artist.[17] Peter Howson, a committed Christian, also demonstrated spiritual sensitivity to the subject matter and the sacred space. He writes of 'moments of spiritual insight and inspiration' during the work,[18] and while more could have been done to cultivate the artist's sensitivity throughout, by the end, Howson seems to have understood the role of the work in the church. After the work was completed, he commented: 'I hope people will pray through the painting. It is like a window to prayer, really. It is an image of devotion, a window to God. I know it is not my usual blood and guts stuff, it is very peaceful. I hope that it is a healing picture, that through it, people will heal wounds.'[19] Howson's concern for what the work needed to do in the space meant he transcended not only his style but also the subject matter of his wider oeuvre.

In the Reformed and evangelical cases, the artists are from within the congregation and committed Christians. In LPC, the artist's desire to give to his own congregation activated the church's patronage, while in Ps&Gs, artists within the congregation were encouraged to participate in an opportunity created by the church. While there might be greater tacit knowledge of the particularities of a church when artists are also congregants, I have argued this does not make collaboration unnecessary, for it is not fair to assume the artist will know what the boundary of church is or how it bears on his or her work. Perhaps assuming boundary-knowledge is the reason for the lack of collaboration in the cases where artists are congregants; when the artist is outside of the congregation, then the patron is more aware of the difference and steps in to work with the artist. However, as the case of LPC shows, if the patron assumes the artist understands the nature of church and leaves the artist to his or her own devices, while the intent of the artist might not be malicious, the outcome can be misaligned to the purposes of the space.

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[16] OSP_FC, interview.
[17] This is further indicated by Watt's own admission that *Still* is 'homage to a *space* which inspires aw [sic] and devotion.' Holloway, "Still," 19.
[18] Howson, "Exhibition," 2.
[19] "Howson Unveils His Window to Prayer," *Evening Times* (Glasgow), 12 April 2011, 3, *Lexis*.

This discussion raises the corresponding question: does 'spiritually-sensitive' mean 'Christian'? Or, should (can) only a Christian artist create work for the church? How a church answers this question will largely depend on its theological beliefs. While Calvin's *Institutes* assert that the 'secular writer…is nevertheless clothed and ornamented with God's excellent gifts',[20] Reformed theologian Abraham Kuyper argues that being a Christian is required for work in the church, stating 'that which is to be ecclesiastical must bear the stamp of faith, therefore genuine *Christian* art can only go out from believers.'[21] In contrast, by the mid-twentieth century, some clergy began advocating for the patronage of non-believing artists by the Church, usually justified by the belief that better art comes from non-believers who are not bound by the strictures of faith.[22] Present-day affirmation of this practice continues. Canon Keith Walker exalts the mid-twentieth century patronage activity of Father Couturier because of 'his willingness to employ the best artists and to judge the appropriateness of sacred art by the work itself and not by the individual belief of the artist,'[23] while in a 2011 Guardian article on the work of David Mach, Adrienne Chaplin asserts: '[I]t can sometimes be the artist without faith who does the better job, unencumbered by expectations of conforming to the standard interpretations of either the church or the history of art.'[24] Yet, for Flannery O'Connor, rather than being a hindrance, being a Christian makes one a better artist. If the vocation of the artist is to present reality and if God is the ground of reality, then a Christian artist is able to 'see' reality in a truer way than one who is not a Christian.[25]

While it is beyond the scope of this project to provide a definitive ethical answer to the patronage of non-believers by the Church, if God gifts both believers and non-believers with artistic gifts, a belief even held by the traditionally iconoclastic Calvinist Reformed tradition, then it is logically possible that someone outside the faith might be able to participate in the church in this way. While I do not think the artist's faith commitment is the cause of better or worse art, his or her faith commitment is a factor the patron should be sensitive to for it could shape how the boundary of church is made

[20] Calvin, *Institutes*, II.11.15; Cf Kuyper, *Lectures*, 155, 161.
[21] Theologically, this is because of his distinction between particular and common grace. *Lectures*, 160-161.
[22] Thiessen, *Aesthetics*, 223. Theissen suggests that French Catholic priest, Pie-Raymond Régamey, was 'one of the first and most outspoken proponents' for the patronage of non-Christian artists. Régamey argues for decisions about artists to be based on the 'tone' of the work, regardless of faith commitment. Régamey, *Religious Art*, 177-179, 182-190.
[23] Walker, *Images*, 63. For his support of commissioning non-believing artists, see Couturier, *Sacred Art*, 34-56.
[24] To support her argument, Chaplin contrasts the 'gutsy, off-beat' art of Mach, an artist who 'explicitly states that he does not believe in either God or Jesus', with the 'syrupy beauty' of 'The Tree of Life' film by Terrence Malick, a believing Christian. Adrienne Dengerink Chaplin, "Not All Religious Art Is Made by Believers," *The Guardian*, 23 September 2011, http://www.guardian.co.uk/commentisfree/2011/sep/23/religious-art-mach/print.
[25] O'Connor, *Mystery*, 146-150.

known. That being said, it is important to state that faith commitment (or a lack of) does not always indicate developed spiritual sensitivity when it comes to creating art for the church. It is here that an artist who does not share the tradition of the church he or she is working within might have a heightened sensitivity effectuated by the otherness of the situation. Following Watt's example,[26] awareness of the otherness leads the artist to seek collaboration of the patron, a posture that even a Christian artist might need to adopt for whether Christian or not, an 'otherness' is present in all church arts patronage, requiring imaginative engagement from the artist.[27] This might mean being willing to engage with beliefs that are not one's own or identifying with congregants who will be formed and shaped by the object created. Rather than being defined by an artist's faith commitment, spiritual sensitivity is a desire that the work created serves the purposes of the space, a desire that part-shapes as well as necessitates the collaboration between patron and artist. To the nature of this dialogical collaboration I now turn.

Throughout the case studies, collaboration between a distinct artist and patron seems key to the flourishing of the other as well as the congregation who receives the work. Collaboration by definition requires that more than one work together towards a shared goal in an act of 'united labour'.[28] Rather than hierarchy, a better metaphor for collaboration is one of dialogue: the full participation of each is necessary for the sake of the end goal. A closer look at collaboration in patronage practice provides an indication not only of its efficacy but also the desire *for* collaboration from artists patronised by the church.

The efficacy of collaboration is indicated by the 2000 *Theology Through the Arts* (TTA) initiative. As part of this project, Jonathan Clarke was commissioned to create *The Way of Life,* a sculpture for Ely Cathedral, and the process is documented in the corresponding publication, *Sounding the Depths*.[29] By the theologians involved, the aim of the commission is described as 'not only to produce a piece of art of high quality and general accessibility, but also to pioneer a new, collaborative model for the

[26] Watt's sensitivity, I suggest, is predicated upon sympathy to the Christian faith. In contrast, Damien Hirst, who has exhibited in St Pauls Cathedral, suggests that the Church is 'a crock of shit'. See Damien Hirst and Michael Bracewell, "You Are Selling People Things inside Themselves That They've Forgotten They Have," *Tate Etc.*, Summer 2012, 44. While this lack of sympathy does not make him unable to exhibit within a church or even create theologically significant works of art, the lack of sympathy might make him unwilling to enter imaginatively into the Christian faith or unwilling to collaborate with a fully-participating patron. Interestingly, in an OSP interview, Hirst was singled out by name as the artist the church would not want to patronise. OSP_DM, interview. The Spectator asks a similar question. See Charlotte Appleyard, "Should St Paul's Host a Hirst?," *The Spectator,* 22 March 2014, http://www.spectator.co.uk/features/5317261/should-st-pauls-host-a-hirst/.

[27] David Brown makes a similar assertion in "How Real Is the Conflict?," in *Re-Enchantment*, ed. James Elkins and David Morgan (New York: Routledge, 2009), 257.

[28] *Oxford English Dictionary online*, s.v. "Collaboration, N.," accessed 28 June 2014, http://www.oed.com/view/Entry/36197?redirectedFrom=collaboration.

[29] Jeremy Begbie, ed. *Sounding the Depths: Theology through the Arts* (London: SCM Press, 2002).

commissioning of art for cathedrals, alive to their theological and social dimensions.'[30] In the Ely commission, collaboration between artist and theologian [patron] was intentionally pursued and noted as both unusual and valuable to the outcome.[31] The collaborative process is described as:

> Each member of the group brought their own particular insights to bear on the project - practice, theological and artistic - issuing in a joint wisdom *which would otherwise have been impossible*. For through such a collaborative project, the artist is urged to think deeply about what his work conveys, and the theologian discovers new potential for 'speaking' of God by non-verbal means, thus going far beyond the limits of more conventional ways of 'doing theology'.[32]

Described above, both artist and theologian-patron fully participate from their areas of strength towards a shared goal. Further, collaboration leads to an outcome that would not be possible otherwise. Also, according to the theologians, it not only challenges the idea that 'you can't produce a work of art by committee' but also resists the notion of complete artistic autonomy in church patronage practice.[33] In arguing against the latter, John Inge and Alistair McFayden suggest this 'view of inspiration seems particularly ill-matched to the task of setting a work of art in a cathedral, with the intention of engaging a wide variety of people with an aspect of the faith for which the Cathedral stands.'[34]

Not all are convinced that *The Way of Life* was an artistic success. For Tom Devonshire Jones and Graham Howes, 'the pressure of deadline and the rather over-heated nature of the discussion meetings (somewhat less thrilling, it seems, for the artist than for the theologians)' made for 'an outcome lacking in conviction.' Rather than collaboration contributing positively, in this instance, '[t]he scholarship of art and architecture and that of theology failed here to interact sufficiently.'[35] While the brevity of Jones and Howes' criticism as well as lack of constructive contribution as to what might have improved the process leads me to view their assertions as one of subjective aesthetic opinion, what is clear from the process is that the opportunity to collaborate was enticing to both theologian and artist. Of the four short-listed artists for this commission, in response to the application question 'What interests you about this

[30] Inge and McFayden, "Cathedral," 122-123.
[31] Vanessa Herrick describes the process as 'a radical and innovative collaboration'. Vanessa Herrick, "*The Way of Life* in Three Dimensions," in Begbie, *Sounding the Depths*, 166. Cf Jones and Howes, *English*, 17. Begbie also attests to the value of 'the collaborative dynamic' suggesting that it was 'not only intrinsic to the final result...but also the means through which a vast amount of the most important theology was actually done.' Jeremy Begbie, "Introduction," in Begbie, *Sounding the Depths*, 5.
[32] Herrick, "*The Way of Life*," 166. Emphasis added.
[33] Inge and McFayden, "Cathedral," 124.
[34] Ibid.
[35] Jones and Howes, *English*, 29-30.

commission?', one states it is 'the collaborative nature of the project, leading into uncharted territory that interests me most', while a second agrees: 'The meeting of the theologian with the artist would be a rich and fruitful one…where the result is not a committee-designed hybrid but a true act of mutual understanding.'[36] This is a significant admission for it indicates that if artists desire collaborative experiences in church commissions, then they do not desire complete artistic autonomy. Thus, while patrons might think they are demonstrating trust by not getting involved, as in the case of LPC and even SACC to an extent, artists, because they know a work of art in the church works within a different boundary, both desire and seek the patron's involvement.

While collaboration in the Ely Commission is described as pioneering, an artist's appeal for collaboration can be found in the very beginnings of the contemporary resurgence of arts patronage in the UK church. In his 1946 book *Mural Painting*, artist Hans Feibusch, in arguing for the reinstatement of the relationship between artist and Church, suggests:

> It is for the leaders of the Church to take initiative, to commission the best artists…to give them intelligent guidance in a sphere new to them, and to have sufficient confidence in their artistic and human quality to give them free play. The artist on his side, it will be found, *is always glad to have the collaboration of the patron*. He does not want to be offered a vacuum to fill as he pleases, he likes to be given the material; but he must be permitted to use it in his own way.[37]

Rather than see the appeal to collaboration masking an attempt by the church to control the artist, it is instead a necessary and desired component for flourishing church arts patronage. This is further indicated by the 2012 publication, *Contemporary Art in British Churches.* In this edited book, Art+Christianity Enquiry asked artists recently commissioned by churches and cathedrals to comment on how working for the church differed from their usual creative process. Their comments demonstrate that artists not only recognise that the boundary of church bears on the creation of the work but also the presence of this boundary requires some sort of collaborative engagement with the church-as-patron.[38] This is indicated below by a selection of quotations from the publication:[39]

Victoria Rance: There is a very different sensibility

[36] Ibid., 18.
[37] Feibusch, *Mural*, 92. Emphasis added.
[38] Mark Cazalet, an oft-commissioned artist for church spaces, concurs. See Jones and Howes, *English*, 39.
[39] Further examples of this can be found in Moffat and Daly, eds., *Contemporary*, 21, 30, 31, 32, 36, 40.

> required for a sacred space…the awareness of the effect that the artwork was going to have on both the congregation and the building was paramount. The ego and artist's personality take second or third place behind this.[40]
>
> *Christopher Le Brun:* The work was determined by its subject and purpose…the project required agreement to guide the choices…The church and patrons treated the relationship with great tact though I was surprised to find no guidance on theology or choice of texts.[41]
>
> *Luke Hughes:* The great thing about liturgical (rather than domestic or commercial) spaces is that they really matter to those who use them…Great commissions come from creative collaborations between artists, designers, craftsmen, clergy, congregations and committees - a process that, at its best, can be intoxicating.[42]

If collaboration is necessary for flourishing patronage practice, how is flourishing collaboration achieved? In an evaluation of the TTA project, Jeremy Begbie suggests how this might happen. While aware of the theologian's concern for 'the arts over-determining theology' and the inverse concern for the diminishment of artistic integrity,[43] Begbie sees neither extremes in the TTA project. About the collaborative process, he writes:

> A theological orientation is clear throughout, but they do not seem to find that the particularities of artistic making and enjoyment are thereby effaced or distorted. Indeed, *the arts seem to flourish.* One might go further…and suggest that it is just *because* of a joint orientation to the triune God of Jesus Christ, who is committed to the flourishing of the world in all its manifold particularity and diversity, that they were able to honour the integrity of the arts with which they were dealing, and the integrity of the artists in each group.[44]

According to Begbie, what led to flourishing for both artist and theologian-patron in the collaborative process was the shared 'orientation to the triune God of Jesus Christ'; because the Triune God by his nature seeks the flourishing of the other, this same potential is present to guide collaborative ventures. In other words, artist and patron are most free working within the boundary of the Triune God that wholly honours and

[40] Ibid., 24. This resonates with SACC's assertion that the 'person in the pew' is most important and the work has 'nothing to do with the ego of the artist'. SACC_RC, interview.
[41] Moffat and Daly, eds., *Contemporary*, 26. The artist's expectation is theological guidance; rather than limiting, Le Brun indicates it is necessary.
[42] Ibid., 35. Because Hughes is a furniture designer, his work directly participates in the church's worship.
[43] Begbie, "Introduction," 10.
[44] Ibid., 11. Emphasis added.

preserves the integrity of the other,[45] and through this, 'the arts seem to flourish'.

The activity of the Trinity as a guide for collaboration is given further description by the theologians involved in the Ely Commission. Inge and McFayden state:

> The contingencies and particularities of creaturely integrity (what we have made of ourselves, what we actually are) are not regarded by God as limitations, to be cast aside in order to start afresh. Rather, God draws the particularities and contingencies of lived, historical existences towards their fulfilment, in an intensification of what they (and therefore we) truly are. God works with our particularities, without compromising our integrity.[46]

According to Inge and McFayden, God chooses to work within the particularities (the boundaries) of human existence; however, in doing so, this does not compromise our integrity. Again, the boundaries that come from particularity do not have to be a source of limitation but can be a means to true freedom. Applied to arts patronage, for Inge and McFayden, the presence of particularity also requires the full participation of both artist and patron, an argument made throughout this thesis and demonstrated in practice. In their words,

> the involvement of others in the creative process seems to us to be particularly important in the commissioning of a work of art for a place of worship…The integrity and 'essence' of such a piece of work as *The Way of Life* is not to be found in itself or in the isolated creative imagination of its artist. It is to be found only in the dynamics of relation and communication; only, that is, in interaction with the integrity of people in this place, with all the contingencies involved in that.[47]

While appealing to the nature of the Trinitarian God is a powerful argument for normative human activity,[48] I want to build on the assertions of Begbie, Inge and McFayden and suggest *how* one might honour and preserve the other's integrity in collaboration. While God's Triune nature provides the meta-boundary, the purpose of art in a particular church as defined by its theology provides the more immediate boundary for assessing the fittingness of the work for the congregation.[49] In what

[45] In addition to O'Connor, freedom within boundary is a consistent theme among Catholic artists writing mid-twentieth century. David Jones argues 'binding…secures a freedom to function.' Jones, *Epoch*, 158. Eric Gill allows the artist and Church different spheres of autonomy, which preserves the other. Gill, *Beauty*, 32-33.
[46] Inge and McFayden, "Cathedral," 152.
[47] Ibid., 124-125, 151.
[48] This is seen in the Sacramentalist and evangelical approaches discussed in Chapter Two.
[49] For how the purpose of the space shaped the *The Way of Life*, see Inge and McFayden, "Cathedral," 131-132.

follows, I suggest that artist and patron flourish in collaboration when both are able to contribute fully from their strengths while aware of their weaknesses. Further, I argue this relationship is lubricated by trust.

In a book targeted for those in pastoral ministry, L. Gregory Jones and Kevin R. Armstrong argue '[a]s human beings, we long for excellence in our lives and in those with whom we interact.'[50] While Jones and Armstrong are writing for an alternate sphere than that of arts patronage, their understanding of excellence as applied to pastoral ministry provides a helpful conversation partner and model for a theological understanding of the collaborative relationship between artist and patron. Linked to human flourishing, the authors begin by clarifying how Christian excellence differs from its definition in secular spheres:

> For Paul, this way of excellence ['a still more excellent way' in 1 Corinthians 12:31] is a way of love patterned in Christ…This way of life is very different from the world's way, in which excellence is gauged by competition and achievement. Excellence for Paul does not focus on what "I" can do over against others, thereby creating "winners" and "losers." Rather, Paul calls us — as he did the Corinthians — to a way of excelling by embodying God's love manifest in Jesus Christ.[51]

Rather than one over the other, excellence (or flourishing) is achieved within a collaborative framework guided by Philippians 2:5-11, a passage preceded by Paul's advocacy to 'do nothing from selfish ambition…let each of you look not only to his own interests, but also to the interests of others.'[52] For the authors, excellent church practice is marked by a community seeking to bring their 'feeling, thinking, and perceiving, as well as acting and living' in line with Christ.[53] 'The challenge to develop analogical means of patterning our own lives in Christ' points to a paradox that exists in the pursuit of Christian excellence.[54] While arguing that 'beautiful ministry both calls forth and demands the very best we can provide,'[55] this is held in tension with 'the vulnerability and brokenness of human existence…we are to work at the intersection of tragedy and

[50] L. Gregory Jones and Kevin R. Armstrong, *Resurrecting Excellence: Shaping Faithful Christian Ministry* (Grand Rapids: Eerdmans, 2006), 1.
[51] Ibid.
[52] Philippians 2:3-4 [ESV]. Jones and Armstrong's 'Christian understanding of excellence' draws from Stephen Fowl's work on Philippians 2:5-11. After an exegetical explanation of Philippians 2:5-11, Fowl argues that Paul's concern was for 'the shape of the common life' [practice] 'of the Philippian church' evidenced by Paul's exhortation in 2:5 'that the Philippians are to display the patterns of thinking, feeling, and acting which they see in Christ.' Fowl suggests 2:6-11 is 'an exemplar for Christians from which they can draw analogies to their own situations in order to order their common life in a manner worthy of the gospel.' See Stephen E. Fowl, *Philippians* (Grand Rapids: Eerdmans, 2005), 105-6. For wider discussion, see ibid., 88-108.
[53] Jones and Armstrong, *Resurrecting*, 18.
[54] Ibid., 21.
[55] Ibid., 20.

hope without retreating to the corners of either despair or false cheer.'[56] They elaborate: 'That new life was birthed from such utter vulnerability, such awful dying, is the central mystery of Christian faith. For Christians, the story of the death of Jesus on the cross is a story of strength drawn from weakness, power from vulnerability, life from death.'[57] Excellence is demonstrated by how well the paradox of strength and weakness are held together, which, according to Jones and Armstrong, necessitates community. They write:

> Because resurrecting excellence is rooted in the paradox of strength in weakness, it is necessarily communal in nature, as Paul knew when he developed the image of the body of Christ…Such a communal understanding of excellence requires the cultivation of friendship instead of competition. It focuses on the life of the community instead of individual achievement alone. It reflects the willingness to share in the burdens and joys of others instead of measuring them by their skills and productivity…in Christian life, we cannot work only from our strengths. We must constantly seek to find that place where our weakness intersects with strength — God's strength as well as the strength of the community.[58]

Understanding excellence as holding the paradox of 'that place where our weakness intersects with strength' provides a promising model for understanding how artist and patron collaborate in an act of patronage. The reality of strength and weakness, that neither has been gifted with all they need to complete the work, makes the full participation of the other necessary for flourishing. As seen throughout this thesis, the patron's strength is as theological guide, supporter, protector, and advocate. The patron 'sees' the boundary that bears on how the artwork will be interpreted and received. The patron knows the congregation for whom the work is created. While the patron might not know how the viewer will respond, he or she can help the artist to understand the collective posture of the particular congregation. The patron engages with the artist, 'a case of conversation all along';[59] through this dialogue, as Inge and McFayden experienced, 'artistic creativity may be freed by and through conversation because, in the end, it is freedom *for* responsiveness to a reality that is neither individual nor internal.'[60] Aware of one's strengths, the patron must also be aware of his or her weaknesses. Even if artistically-inclined, the patron is not the artist.[61] While the patron works with the artist, he does not work over the artist or do the seeing for the artist, as

[56] Ibid., 38-39.
[57] Ibid., 39.
[58] Ibid., 41-42.
[59] Conti, interview.
[60] Inge and McFayden, "Cathedral," 124.
[61] The patron might also be an artist by gifting but in this capacity, this is not his or her role in relation to the artist.

Flannery O'Connor insists.[62] If the artist's vocation is to see and present reality, the patron, while helping the artist to see and understand that reality, must resist the desire to control. Instead, s/he trusts the artist's ability to 'see' for the creation of the work of art. Inge and McFayden comment that if one does not, 'the attempt to guide people by design into one or more specific responses and interpretations tends to produce 'over-design' and a somewhat literalist (as well as muddling), aesthetically unappealing complexity (in order to head off unwanted interpretations).'[63]

While criticised for giving artists too much freedom,[64] Father Marie-Alain Couturier helpfully describes how both artist and patron uniquely contribute to the artistic process:

> [E]ven when faced with genius, the priest must never forget that at the start it is his role and his strict duty to define the task: it is up to him to supply the ideas and the themes. The greatest masters absolutely demand precise programs and have no fear of the strict requirements of liturgical rules. No one therefore can dispense the priest from providing ideas, and very exact ideas at that. The artist himself will *give form* to these ideas. And in this *working-out of the forms* we have absolutely no right to interfere. Something is being born: our role at that time is to protect its ever-vulnerable freedom, purity, and weakness, by our unfailing friendship, respect, and prayer.[65]

Couturier not only indicates what strengths patron and artist each bring to the collaborative process ('themes' and 'form') but also indicates the nature of the relationship, specifically 'friendship' and 'respect.' Building on Couturier's assertion, I suggest that the patron-artist relationship will only flourish (or be 'excellent') in an environment of trust between artist and patron.[66] There are several layers to this, the first being whether or not art is theologically believed to be faithful within a particular church tradition. If art is believed to serve the purposes of the church, it creates an environment of trust not only for the artist but also in the object. I contend trust of this kind lubricates the relationship between artist and patron, allowing true collaboration where each can contribute from his or her strength. Thus, for traditions where art has been regarded with suspicion (or distrust), trust might need to be rebuilt as latent suspicions come to the fore through practice. If, as Begbie suggests, 'rare in the history

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[62] For O'Connor's framework, see Chapter Two.
[63] Inge and McFayden, "Cathedral," 129.
[64] Meyer Schapiro makes this criticism, already discussed in Chapter Two.
[65] Couturier, *Sacred Art*, 36.
[66] Those involved in the Ely Commission got to know each other personally before work began, building a foundation of trust and relationship. Inge and McFayden, "Cathedral," 126.

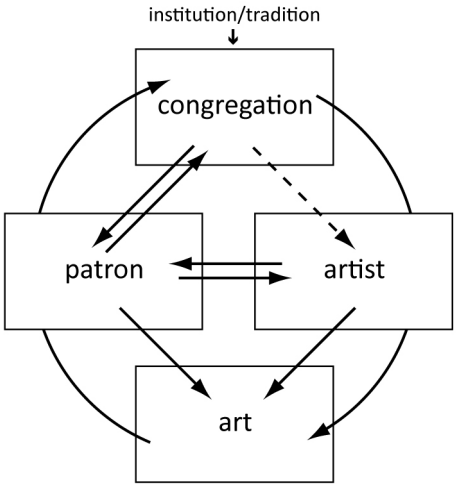
of the artist's encounter with the Church' is 'the belief that one can be at one and the same time *theologically responsible* and *respectful of the integrity of the arts,*'[67] then contemporary practice requires not only reflexivity in practice but also a commitment to the process and quickness to forgive and extend grace as distrust is made manifest.

If a foundation for trust is in place, it must go in both directions: the artist trusting the church-as-patron and the church-as-patron trusting the artist. For the artist, this means coming to a work aware of his weakness, what he does not know, that the patron can strengthen. Further, it means the artist must resist the tendency to become a victim of the church and her history, acting with the assumption that history is bound to repeat itself or assuming reconciliation is only on the terms of the artist. Trust also needs to extend from patron to artist. As already seen in the LPC case, trust is not indicated by a patron who lets the artist 'get on with it'. Rather, robust engagement between artist and patron indicates the importance or gravitas of the practice. If art is a natural concern for the church or is necessary to the church acting faithfully in pursuit of its core concerns, surely the potential of the art object in the church space warrants the full collaboration of the patron with the artist.

Model of Best Practice

Throughout this thesis, I have demonstrated how contemporary church arts patronage is made faithful in the theology of the Roman- and Anglo- Catholic, Reformed CofS and evangelical Protestant traditions. I have argued that faithful practice is inextricably linked to one's theology of art. While an exploration of contemporary practice presents the strengths and limitations of the theological approaches, it also reveals the potential of collaboration between an artistically-inclined patron and a spiritually-sensitive artist, acting within their strengths while aware of their weaknesses. I conclude this thesis by proposing a model of best patronage practice that holds the distinction of theological tradition while creating potential for the flourishing of artist, patron, and congregation. The model can be visualised as:

[67] Begbie, "Introduction," 10. The revision of arts patronage history indicates that this rarity might not be as pervasive as previously thought.



In this model, there are three relational groups: the patron, the artist, and the congregation. While 'congregation' makes this model specifically concerned for what happens at the level of the local church, it is aware that a congregation operates within a context, specifically the context set by its institution and/or tradition. This will inevitably come with a set of parameters that further complicate practice. For example, at an institutional level, OSP had to follow the Code of Canons as set out by the Scottish Episcopal Church, and in theory, LPC was meant to consult CARTA before making significant changes to their space.[68] In this model, it is an intentional decision to make Church-as-institution/tradition and church-as-congregation distinct as each bears differently on patronage practice. While the institution/tradition can act as the normative and formal voices within practice, the espoused and operant voices of the congregation demonstrate how the formal and normative are made particular to a context and how these voices bear on an artwork's fittingness within a space. The church-as-congregation also raise other complicating factors such as geographic, demographic, financial or architectural constraints, particularities that form part of the boundary the patron helps the artist to see.

In order for the patron to make the boundary visible to the artist, I would suggest the patron should come from within the congregation to ensure knowledge of the congregation, its character and what is considered faithful. This is indicated by an arrow from congregation to patron. While the patron should come from within the

[68] A further example of institutional parameters is the Church of England's requirement that churches submit a document detailing reasons for changes to the building as well as how the changes further the worship and mission of the church. According to Mark Cazalet, this is a helpful stage of the commissioning process, which he suggests should be extended to cathedrals. Jones and Howes, *English*, 39-40. In the case of Ely Cathedral, the institutional parameters, specifically the Cathedrals Fabric Commission, meant the collaborative group had to rethink the first suggested design. Inge and McFayden, "Cathedral," 145-146.

congregation,[69] this does not necessarily mean that the patron should manage the logistics of the commissioning process on his or her own. If this is the strength of the patron or the artist, then this could be managed within the church, as seen in LPC who utilised Duffin's arts administration experience. However, if this is a weakness of artist and patron, how-to resource books are available to guide the artist and patron in the logistics of commissioning as well as the resources of institutional committees such as CARTA.[70] Further, third-party services, such as Modus Operandi, are also available to manage the commissioning process.[71] However, if a service outside of the congregation is employed, I would suggest that it is wise to heed Flannery O'Connor's advice. While she admonishes the artist not to allow the Church to do the seeing for him thus 'getting himself [the artist] as little dirty in the process as possible',[72] I think the same challenge applies to the church-as-patron. The church-as-patron brings an important element to the creation of the work and should not let one from outside the congregation 'do the seeing for him'. The process might be 'dirty' but the potential outcome is a work that fits and serves the particularities of the congregation.

Returning to the model, while the particularities of the congregation will also bear on the artist, in contrast to the patron, it might be that the artist comes from outside the congregation, seen with Howson and Watt, meaning that his or her understanding will be mediated via the patron. Thus, the line from congregation to artist is dashed to indicate this provision.[73] The third outgoing arrow, from congregation to art, indicates what seems to be a key contributor to flourishing in practice, a hospitable environment for reception of the visual arts within the congregation. As already argued, this is part-shaped by a church's theology; rather than suspicion, hospitality is marked by confidence and trust in art's contribution within the church. Thus, the outside arrow from congregation to art indicates this relationship.

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[69] Patron is not always synonymous with 'church leader'. However, because the patron needs to have decision-making capability, this will most likely be given by the church leader (depending on church governance). It is not only important that the patron is trusted by the leadership but also the patron needs to have a theological understanding of the particular congregation and its theological beliefs and priorities. The CARTA documentation makes a similar suggestion arguing the 'patron' from the congregation should be someone with 'theological awareness and a knowledge of worship'. They further indicate the importance of the patron coming from within the congregation, especially as decisions about content require knowledge of the congregation and of Scripture. CARTA, "Briefing," 14.

[70] Other examples include the Church of England's "Commissioning New Art for Churches" and Bond, *Arts*.

[71] Modus Operandi, "Home Page," accessed 11 June 2014, http://www.modusoperandi-art.com/.

[72] O'Connor, *Mystery*, 163.

[73] Another possibility is direct conversation between congregation and artist, such as in Cazalet's experience of creating the *Tree of Life* window in situ at Chelmsford Cathedral. This allowed him 'to have hundreds of conversations and in certain cases be influenced into making small changes.' Moffat and Daly, eds., *Contemporary*, 30. This would only be feasible in certain situations and particularly difficult in a local church setting that uses the building throughout the week.

Already discussed in depth, the case studies also indicate that a second contributor to flourishing is the nature of the relationship between the artist and patron. A flourishing relationship is one marked by collaboration, characterised by mutual engagement and dialogue as well as trust and respect. In flourishing arts patronage, the patron and artist need the other as each bring different strengths and weaknesses to the artwork. To the patronage process, the artist comes as artist – with training, gifts, skills, inspiration, and a different way of seeing. The patron comes as patron, the one who can help the artist to see the theological and ecclesial boundaries that a church context brings to the creation of the work. In addition, as indicated by the cases, a church's theology of the arts, while important, is not enough. It needs to be 'activated'. The activation, in all of the cases, came through the patron who either acted upon opportunities presented or took the initiative to create them. This patron-artist interaction is helpfully given theological shape by a Christian understanding of excellence, creating space for strength and weakness and demonstrating the Biblical understanding of church-as-body with different gifts.[74] In this model, patron and artist are made dependent on the other, and I assert that both the artist and patron enter into the creative process that leads to the work of art. While distinct, they participate from their areas of strength, respecting the other's strength while aware of one's own weakness. Both patron and artist enter into the creative process because both, as human beings made in God's creative image, are by nature creative. This robust interaction is indicated by arrows between artist and patron with arrows going from both to the work of art to indicate their participation in the outcome.

Finally, the work of art, created within the boundary of church and installed in a hospitable environment, forms and shapes the congregation by being in their 'sacred' space. In the same way that hospitality for art is determined by the church's theology, how art forms and shapes the church will also be determined by its theology. If art is believed to have sacramental potential or be necessary for fully embodied Christian worship, congregants come with an expectation that art will do this. If art is believed to lead to idolatry and distraction when in the church space, the posture of the congregants will be one of fear, mistrust and suspicion.[75] An example of positive expectation is seen in the OSP case. *Still*, installed behind the altar in the Memorial Chapel, fills one's field of vision when one kneels to receive the elements. Not only do congregants articulate experiencing God in front of the work but also the space is made more fitting for its

[74] See 1 Corinthians 12 and Ephesians 4:1-16. For a fuller discussion, see Chapter Two.
[75] The limitations of art's sacramental potential are pertinent. See Chapter Two.

purpose as a worshipping and sacramental space through the work.[76] The arrow from art to congregation indicates this contribution of art to the congregation.

While art will form and shape the congregation, this highlights another role of the patron. The patron's engagement is not only with the artist but also with the congregation. The impact of the lack of engagement is especially seen in the case of OSP and LPC. While the rector-as-patron in OSP seems to assume knowledge on the part of his congregation about how art and the visual participate in high liturgical worship, the minister in LPC is an absent patron. In LPC, the result is not only a diminished theological understanding of art in the church but also a missed opportunity for the visual art in the space to participate actively in worship. The patron helps the congregation to understand the art and its place in the church. A line from patron to congregation indicates this additional responsibility of the patron.

The aim of this project is not to develop a theological rationale for church arts patronage that makes it faithful church practice for all traditions. Rather, it is to provide a model for best practice where church arts patronage is already, to an extent, believed to be faithful. In the model proposed, the outside circle of congregation-art-congregation and the extent to which there is a hospitable environment for a work of art to form and shape a congregation is determined by what is normative to a particular tradition. Allowing for the outside circle to reflect distinct theological traditions allows this model of best practice to hold divergent theological understandings of what makes arts patronage faithful for church practice. It can do this because the model allows for particularity: the patron mediates the [particular] theology to the artist while the artist translates this theology for the [particular] congregation in order to further the purposes of the space. However, within the diversity of traditions, the common factor in flourishing arts patronage is a robust collaborative relationship between an artistically-inclined patron and a spiritually-sensitive artist, marked by trust and respect for the strength of the other.

Summary and Conclusion of Project

While now an unconventional locus for creative arts research, historically, the Western Christian Church was the major patron to the visual arts. While the theological changes of the Reformation and Counter-Reformation fundamentally changed the Church's patronage relationship to the arts, shifting support of the arts to realms other than the Church, in the latter half of the twentieth century, the Church in the United Kingdom began to reclaim its role as arts patron. What began with a handful of clergy has

[76] Some worshippers intentionally choose to celebrate Eucharist in the Memorial Chapel rather than at the main altar. OSP_R, interview.

culminated in a twenty-first century religious art 'renaissance'. Concurrent to burgeoning contemporary practice across all major church traditions is the rapid growth of the interdisciplinary academic field of theology and the arts. However, while allusions are made to the Church-as-patron in theological literature, little academic research has been conducted on the nature of current practice in light of the identified resurgence. Any research that has been done has focused on church patronage within England, particularly its cathedrals. This research project sought to discover what lay in the unexplored gap between current theological research and contemporary practice, particularly with a focus on urban Scotland, asking: Can theological rationales for the arts be discerned in church arts patronage? If so, what are they, and how do they influence arts patronage practice? If not, what is motivating this resurgence? What are the characteristics of flourishing church patronage practice? The project explored these questions through a critical engagement of both Christian theology and practice, doing so from the assumption of an inextricable link between the two.

The project began by analyzing how distinct historical narratives and theological approaches to the arts bear on contemporary church practice, particularly within the Roman-Catholic, Anglo-Catholic, Reformed Church of Scotland, and evangelical Protestant traditions. Historical narrative and theological literature reveal that while the Catholic Church has, to an extent, an unbroken theological relationship with the visual arts, the Reformed Church of Scotland and evangelical Protestant relationship is emerging out of a period of suspicion and cultural isolationism. Within the Catholic 'sacramentalist' position, a high theological view of art (and its artist) makes church arts patronage a 'natural' and *already* faithful concern for those within Catholic traditions. While arts patronage is faithful practice, for art to maintain its faithfulness, the artist *and patron* must work within and for the purposes of the church space. Within the evangelical Protestant tradition, because visual art has been historically understood as unfaithful practice in the church, its faithfulness has had to be re-established through a re-reading of the tradition's authoritative source, the Bible, in order to present an alternate interpretation that justifies art and its patronage. To this end, art is made necessary for the fulfilment of the core concerns of the church, specifically evangelistic activism. While the Reformed Church of Scotland historically stems from the same Protestant tradition as evangelicalism, its patronage of the arts is marked by a specific history of iconoclasm and informed by the Calvinist belief that the presence of image in the worship space leads to idolatry. Analysis of institutional church documentation indicates that movement towards arts patronage as faithful still contains residue of this

historical suspicion. While this is the case, art in the church is understood as serving the worship of the church.

In order to analyse contemporary church practice, the project employed models of practical theology, particularly the 'Critical Faithfulness' model and 'Four Voices' method, as a guide for its methodology. After analysing the data gathered, the project brought the four cases into conversation with one another as well as with Christian theology. Out of this dialogue have come the major findings and conclusions of the research, specifically a model for best arts patronage practice that not only accommodates different theological beliefs of what is considered faithful but also incorporates that which is necessary for the flourishing of artist, patron, and congregation. Demonstrated by practice and indicated by theology, I argue that flourishing church arts patronage practice is dependent upon two things. First, the degree of art's faithfulness within a church's normative theology fundamentally shapes patronage and artistic practice as well as a work's reception. More importantly for practice, the normative creates a 'boundary' within which both artist and patron must work (albeit in different capacities). While some resist the notion of boundary (or criteria) in relation to art in the church, because the telos of church is distinct from 'art-world' spaces, criteria are inevitable and, I argue, their (clear) articulation is a prerequisite for flourishing patronage practice. This prerequisite makes the church-as-patron necessary for the creation of art within the church for, I suggest, it is the particular job of the patron to make this boundary visible to the artist, challenging the assumption that the artist can 'see' this boundary on his or her own. Secondly and related to the first, flourishing patronage practice is marked by a dialogical collaborative relationship between an artistically-inclined patron and a spiritually-sensitive artist. 'Artistically-inclined' and 'spiritually-sensitive' are consistent attributes in practice, and dialogical collaboration between a distinct artist and patron is key. Church patronage practice resists the assumption of artist-desired autonomy present in some theological literature; rather, flourishing patronage practice happens when both artist and patron fully participate from their strengths while aware of their weaknesses.

While the model presented derives from church practice, it has application further afield for 'criteria' are not limited to the ecclesial sphere. For example, art commissioned or procured for public spaces, such as hospitals, schools, government buildings, or public land, must also work within and for a particular context. In these instances, what is considered 'faithful' would have different authoritative sources and may be guided by goals such as societal flourishing, urban beautification, or memorialisation. While aims would be different, there is a shared presence of 'boundary'

within which both patron and artist should work. Application of this patron-artist relational model more widely could contribute not only to the flourishing of artist and patron but also wider society who engage with the particular work.

As I conclude this project, I am aware of its limitations that have prevented exploration into related and important areas of future research. I briefly consider three of these and offer suggestions for how research could continue. First, for reasons discussed in the introduction, I have limited the scope of my project to urban Scotland, specifically Edinburgh and Glasgow. Evidenced by events such as the Edinburgh Festival and the Glasgow Film Festival, these cities are already established cultural centres with flourishing arts scenes. Thus, one could argue that churches in these cities already have a tacit sympathy towards the arts that inclines them towards patronage activity. Further research into instances of arts patronage in rural or non-urban Scotland would be beneficial to determine the extent of the identified arts patronage resurgence. Further, in outlying areas, churches tend to hold more traditional and conservative values. Research in these areas would help to answer the questions: Has support of the arts overcome the practical implications of these traditionally held values? Where arts patronage has happened, how is faithful practice articulated?

Another area of future research would be a dedicated mixed methods study that explored reception of works of art by the congregation. Because this project sought to understand rationales behind arts patronage action, interviews were limited to those with decision-making responsibility in the church. Because the decision-makers were also congregants, the project indicates, to some extent, how works of art are received. However, decision-makers, by nature of the decisions they have made, also have a vested interest in the work of art. An anonymous quantitative study with a qualitative component might elicit different responses that would be helpful in understanding the extent to which theological rationales are shared by congregants as well as how art actually participates in the life of the worshipper.

Finally, the scope of the project has been limited by the size of the thesis. While data analysis uncovered several theological themes, focus has been on what constitutes flourishing in patronage practice. However, another significant theme that emerged was ‘art as gift’. While not known before research was undertaken, in some of the cases, the works of art were gifts by the artist to the church. While this did not necessarily mean ‘free’, in that the receiving church tended to cover costs for installation or materials, at the outset, the artist did not enter in to an ‘artist-client’ relationship with the church and did not expect to earn a ‘wage’ as a result of completing the work. The elimination of the financial variable does not negate the model proposed for, I argue, artist and patron

enter into the same process because the same 'boundary' of church exists regardless of whether money is involved. While the process does not change, the financial variable does further complicate the dynamics of the patron-artist relationship. It not only raises ethical and stewardship questions already discussed in the thesis but also introduces issues of power, particularly for churches within Western capitalist economies. While consideration of the financial raises questions for practice, the prevalence of gift also raises questions for theology, such as: What is the theological significance of gift-giving within the church? How does gift-giving relate to other theological issues such as sacrifice, grace, and humility to receive? How might gift-giving subvert the commercialisation of the art market that so many artists seek to overcome? How might the Church lead the way in a new 'economic' model of arts patronage? The enormity of these questions and their implications deserve their own dedicated research project.

In conclusion, how might we re-imagine the Church-patron and artist relationship for the twenty-first century? Rather than a relationship that limits, this project demonstrates its potential to contribute to the flourishing of patron, artist, and congregation. To this end, rather than assuming autonomy, the artist is 'glad to have the collaboration of the patron' because creating for the church is not 'a vacuum to fill as [the artist] pleases.' Because it is a 'sphere new to them,' the full contribution of the church-as-patron is necessary, offering 'intelligent guidance' and 'confidence' to the artist, trusting their artistic ability to use the material 'in his [or her] own way.'[77]

[77] Feibusch, *Mural*, 92.

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Appendix A
Ethics Approval Documentation

Included in this appendix are:

- The original letter noting ethics approval (dated 11 May 2012)
- The original letter noting approval of an application for amendment (dated 8 November 2012)
- Participant Information Sheet
- Participant Consent Form (Identifiable/Attributable Data)

As agreed in the Amendment application, those interviewed between 11 May 2012 and 8 November 2012 were notified of the changes and asked to sign a letter indicating their consent to allow their interview material to continue to be used in the project. These signed letters have been appended to the original signed consent forms.

Original Ethics Form

University of St Andrews

University Teaching and Research Ethics Committee

11 May 2012
Ms Sara Schumacher
School of Divinity

Ethics Reference No: *Please quote this ref on all correspondence*	**DI8711**
Project Title:	**RE-IMAGINING THE CHURCH AS A PATRON: A THEOLOGICAL RATIONALE FOR THE CHURCH AS PATRON TO THE ARTS**
Researchers Name(s):	**SARA SCHUMACHER**
Supervisor(s):	**PROFESSOR DAVID BROWN**

Thank you for submitting your application which was considered at the School of Divinity's School Ethics Committee meeting on the 11 May 2012. The following documents were reviewed:

1.	Ethical Application Form	11 May 2012
2.	Participant Information Sheet	11 May 2012
3.	Consent Form	11 May 2012
4.	Debriefing Form	N/A
5.	External Permissions	N/A
6.	Letters to Parents/Children/Headteacher etc…	N/A
7.	Questionnaires	N/A
8.	Enhanced Disclosure Scotland and Equivalent (*as necessary*)	N/A

The University Teaching and Research Ethics Committee (UTREC) approves this study from an ethical point of view. Please note that where approval is given by a School Ethics Committee that committee is part of UTREC and is delegated to act for UTREC.

Approval is given for three years. Projects, which have not commenced within two years of original approval, must be re-submitted to your School Ethics Committee.

You must inform your School Ethics Committee when the research has been completed. If you are unable to complete your research within the 3 three year validation period, you will be required to write to your School Ethics Committee and to UTREC (where approval was given by UTREC) to request an extension or you will need to re-apply.

Any serious adverse events or significant change which occurs in connection with this study and/or which may alter its ethical consideration, must be reported immediately to the School Ethics Committee, and an Ethical Amendment Form submitted where appropriate.

Approval is given on the understanding that the 'Guidelines for Ethical Research Practice' (http://www.st-andrews.ac.uk/media/UTRECguidelines%20Feb%2008.pdf) are adhered to.

Yours sincerely

Margot Clement, for
Convenor of the School Ethics Committee

Ccs Professor DW Brown
SEC

Ethics Amendment

University of St Andrews
from first to foremost

600 YEARS
1413 – 2013

Project Title	**Re-Imagining the Church as Patron: A Theological Rationale for the Church as Patron to the Arts**
Researchers Name(s)	**Sara Schumacher**
Supervisor(s)	**Professor D Brown**
Department/Unit	**Divinity**
Ethical Approval Code (Approval allocated to Original Application)	**DI8711**
Original Application Approval Date	**11 May 2012**
Amendment Application Approval	**8 November 2012**

Ethical Amendment Approval

Thank you for submitting your amendment application which was considered at the School of Divinity's School Ethics Committee meeting on the 8 November 2012. The following documents were reviewed:

1. Ethical Amendment Application Form 31.10.2012
2. Participant Information Sheet 31.10.2012
3. Consent Form 31.10.2012
4. Debriefing Form n/a
5. External Permissions n/a
6. Letters to Parents/Children/Headteacher etc… n/a
7. Questionnaires n/a
8. Enhanced Disclosure Scotland and Equivalent n/a

The University Teaching and Research Ethics Committee (UTREC) approves this study from an ethical point of view. Please note that where approval is given by a School Ethics Committee that committee is part of UTREC and is delegated to act for UTREC.

Approval is given for three years from the original application only. Ethical Amendments do not extend this period but give permission to an amendment to the original approval research proposal only. If you are unable to complete your research within the original 3 three year validation period, you will be required to write to your School Ethics Committee and to UTREC (where approval was given by UTREC) to request an extension or you will need to re-apply. You must inform your School Ethics Committee when the research has been completed.

Any serious adverse events or significant change which occurs in connection with this study and/or which may alter its ethical consideration, must be reported immediately to the School Ethics Committee, and an Ethical Amendment Form submitted where appropriate.

Approval is given on the understanding that the 'Guidelines for Ethical Research Practice' (http://www.st-andrews.ac.uk/media/UTRECguidelines%20Feb%2008.pdf) are adhered to.

Yours sincerely

Margot Clement, for
Convenor of the School Ethics Committee
Cc: Professor D Brown
School Ethics Committee

Ethics Documentation for Participants

Participant Information Sheet

University of St Andrews
600 YEARS

Project Title
Re-Imagining the Church as Patron:
A Theological Rationale for the Church as Patron to the Arts

What is the study about?
I invite you to participate in a research project about church patronage of the arts, specifically focusing on contemporary practice and the extent to which Christian theology influences this action.

This study is being conducted as part of my PhD Thesis in the Institute for Theology, Imagination and the Arts in the School of Divinity, University of St Andrews and is funded by The Economic and Social Research Council (ESRC).

Do I have to take Part?
This information sheet has been written to help you decide if you would like to take part. It is up to you and you alone whether or not to take part. If you do decide to take part you will be free to withdraw at any time without providing a reason.

What would I be required to do?
Participation in this research involves a 60-90 minute in-depth interview about your experience in relation to church arts patronage. A face-to-face interview would be preferred, and I would travel to a location convenient for you.

Will my participation be Anonymous and Confidential?
In the write-up of this research, specific names of places, churches and works of art will be used. The particularity of each case means that the likelihood exists that an informed reader could make an educated guess as to the identity of the participant. Therefore, anonymity of the participant cannot be guaranteed.

Data collected in this interview will be attributable to you and identified as yours. You will be given the choice of whether your personal name or a meaningful identifier is used in the thesis. You will also be given the option of speaking 'off-the-record' when answering certain questions; any 'off-the-record' data will be anonymised in the write-up. Additionally, a written transcript of the interview will be sent to you for further comment and clarification.

During the project, the researcher and supervisor will have access to the raw data, which will be kept confidential. At the end of the project, the transcribed material will be offered to the ESRC and may be made available for secondary scientific research. Secondary scientific researchers will respect the confidentiality of information supplied by participants as well as any conditions of anonymity.

Storage and Destruction of Data Collected
Your data will be stored for six years before being destroyed. The data will be stored on a password-protected computer and external hard drive.

What will happen to the results of the research study?
The results will be finalised by 2013 and written up as part of my PhD Thesis.

Questions
You will have the opportunity to ask any questions in relation to this project before completing a Consent Form.

Consent and Approval
This research proposal has been scrutinised and been granted Ethical Approval through the University ethical approval process.

What should I do if I have concerns about this study?
A full outline of the procedures governed by the University Teaching and Research Ethical Committee is available at: www.st-andrews.ac.uk/utrec/complaints/

Contact Details

Researcher: Sara Schumacher
Contact Details: *sls57@st-andrews.ac.uk* // 07969 230049

Supervisor: Professor David Brown, FBA, FRSE
Contact Details: *dwb21@st-andrews.ac.uk* // 01334 462850

Participant Consent Form

Identifiable/Attributable Data

University of St Andrews

600 YEARS

Project Title
Re-Imagining the Church as Patron:
A Theological Rationale for the Church as Patron to the Arts

Researcher Name
Sara Schumacher
sls57@st-andrews.ac.uk

Supervisor Name
Professor David Brown, FBA, FRSE
dwb21@st-andrews.ac.uk

The University of St Andrews attaches high priority to the ethical conduct of research. We therefore ask you to consider the following points before signing this form. Your signature confirms that you are happy to participate in the study.

What is Identifiable/Attributable Data?
'Identifiable/Attributable data' is data where the participant is identified, such as when a public figure gives an interview, or where consent is given by a participant for their name (including perhaps gender and address) to be used in the research outputs. During the project, the data will be held confidentially by the researcher and supervisor. The published research will clearly identify and attribute data collected to the participant.

At the end of the project, the transcribed material will be offered to the ESRC and may be made available for secondary scientific research. Confidentiality of information and conditions of anonymity will be respected by secondary scientific researchers.

Consent
The purpose of this form is to ensure that you are willing to take part in this study and that you understand what it entails. Signing this form does not commit you to anything you do not wish to do and you are free to withdraw at any stage.

Please answer each statement concerning the collection and use of the research data.

I have read and understood the information sheet.	☐ Yes	☐ No
I have been given the opportunity to ask questions about the study.	☐ Yes	☐ No
I have had my questions answered satisfactorily.	☐ Yes	☐ No
I understand that I can withdraw from the study at any time without having to give an explanation.	☐ Yes	☐ No
I agree to being identified in this interview and any subsequent publications or use.	☐ Yes	☐ No
Unless stated as 'off-the-record', I agree to all data collected being attributable to me and being identified as mine at all times. I also understand that in the published research any contribution made by me will be clearly identified and attributed as mine.	☐ Yes	☐ No
I understand that my data will be kept confidential and accessible to the researcher and supervisor during the project. I understand that the transcribed material will be offered to the ESRC at the end of the project and may be made available for secondary scientific research. I understand that the researcher, supervisor and any secondary scientific researchers will respect confidentiality of information supplied by participants and any conditions of anonymity.	☐ Yes	☐ No
I agree to my personal name being used in the published material.	☐ Yes	☐ No
I understand that the researcher will store my data for a period of six years before being destroyed.	☐ Yes	☐ No
I have been made fully aware of the potential risks associated with this research and am satisfied with the information provided.	☐ Yes	☐ No
I agree to take part in the study.	☐ Yes	☐ No

Digital Recordings and Photography
Part of my research involves taking photographic images and digitally recording the interview. These images and recordings will be kept secure and stored with no identifying factors (i.e. consent forms).

I agree to being digitally recorded.	☐ Yes	☐ No
I agree to the photographing of the art work(s).	☐ Yes	☐ No
I agree for the photographs to be published as part of this research.	☐ Yes	☐ No

Participation in this research is completely voluntary and your consent is required before you can participate in this research. If you decide at a later date that data should be destroyed we will honour your request in writing.

Name in Block Capitals _____

Signature _____

Date _____

Appendix B
Interview Protocol

In order for the project to make adequate use of secondary material as well as critically assess arts patronage, specific names of places, churches and works of art are used in the project. The particularity of each case means that the likelihood exists that an informed reader could make an educated guess as to the identity of the participant. Thus, anonymity of the interviewee cannot be guaranteed. All participants were made aware of this risk prior to the interview through a Participant Information Sheet that fully disclosed the nature of the research project. Additionally, participants were asked to sign an Identifiable/Attributable Consent Form prior to the interview. In this form, participants were given the option to have their personal name substituted for a meaningful identifier (such as member of the clergy). During the interview, participants could also chose to speak 'off-the-record'; any 'off-the-record' data is anonymised in the cases.

Each interview lasted between 60-90 minutes. All but one happened in person, which was conducted by phone. All interviews were digitally recorded and transcribed. These transcriptions were returned to the interviewees for comment or clarification.

While the interview was semi-structured in nature, meaning that follow-up questions followed the discussion, the interview guide was as follows:

Section A. Biographical Data

1. Question: How would you describe your church?
2. Question: What is your relationship to the church?
3. Question: How long have you been a part of the church in this capacity?

Section B. Experience of Church & Art

1. Question: What has been your personal experience with the arts?
2. Question: What are the thoughts that first come to mind when I say 'art and the church'?

    Probe: Why might you say this? Have you always thought this?

3. Question: In what ways has your church supported the arts in the past 5/10 years?

    Probe: Examples

4. Question: What have been the reasons for this support?

Section C: Patronage Process

Structuring Comment: Now want to talk specifically about X work of art.

1. Question: From your perspective, what influenced the decision to commission this work?

    Probe: What was your involvement in the decision-making process?

2. What was your role in the art commission?

3. Who else was involved?

    Probe: How were decisions made? How did you deal with disagreement? What worked well?

4. What was the recruitment process for the artist?

    Probe: How was the artist selected?

    Probe: What were the criteria you were looking for?

5. Please describe what it was like to work with the artist.

    Probe: What was the nature of the relationship - to the church, during the project, presently?

6. How was the subject matter selected?

    Probe: How were the various people involved? Who had the final say? How well do you think this process went?

7. What were your reasons for selecting the subject matter you did?

    Probe: What were your priorities regarding the subject matter?

8. How well do you think the subject matter is reflected in the work of art?

9. How was the work of art funded?

    Probe: What was the nature of the support? Who initiated the support? What were the reasons for supporting the creation of a work of art?

10. What has been the impact of the work of art in the church?

    Probe: Would you commission a work of art again? What impact has this patronage process had on your view of the arts? Role of outside media?

11. What challenges do you find are most pressing when it comes to the church's support of the arts?

    Probe: How are they overcome?

12. In relation to this project, is there anything you would do differently?

13. Question: How would you like the arts to be included in the future of your church?

Section D: Theological Reasons

1. Question: What role do you think the arts should play in the church? Why?

Probe: What has influenced this view?

2. Question: Do you think that there should be a difference between art created for the church compared to art that is not?

Probe: What is the nature of this difference?

3. Question: What might a believer and an interested agnostic be expected to get out of an experience of art within the church?

Section E: Winding Down

1. Question: Are there any other reasons for why your church has supported the arts that haven't already been mentioned?

2. Question: Is there anything else that you want to add to our discussion?

3. Question: Do you understand how your responses will be used?

4. Question: Could I follow-up this interview with further questions?

5. Question: Do you have any questions for me?

Appendix C
Positionality of Researcher

To allow for continual reflexivity on one's own biases in research, a positionality statement was written at the start of the project:

My hypothesis is that a church's theological view towards the arts is a powerful motivator/influencer of patronage action. The empirical research is designed to test this hypothesis, but in this testing, I must be conscious not to allow this assumption to over-determine my research and data analysis. Additionally, I approach this research as a committed Christian with an authoritative view of Scripture. Therefore, I am more likely to align myself with the theological starting point of more conservative practical theologians such as John Swinton.

Other factors that determine my position in relation to my research include:
(1) I am a female theologian and hold egalitarian views related to church leadership. However, I am aware that I am operating in a mostly male world of theology and church leadership. It is possible that those I interview might find my gender problematic or I might find their views towards women frustrating. It is important for me to be conscious of my own response in relation to gender issues as well as issues any participants might have.
(2) I am not Scottish. I am technically both American and British but sound American to a Scottish ear. While I'm comfortable in my assimilation into English culture, I am less confident within a Scottish context. I am conscious that I am researching as someone on the outside. I need to be reflective as I pick up on cultural clues, especially in the directness of questioning. I need to make sure not to impose English assumptions onto Scottish practice, especially since I am most familiar with English culture.
(3) I am a funded PhD student researcher and in doing this research, there is something more to gain than simply information or knowledge. I am hoping that this project will result in a PhD. Because of my student status, it could be viewed that I am somehow detached from actual practice because of my time in academia. It is also the case that I am in a privileged position as a PhD student. Related to this, while I am a mature PhD student, I am likely to be younger than those I interview. From their perspective, perhaps I could be considered inexperienced, young or naive in my perceived aims.
(4) I am an artist by training and have spent significant time as a practicing artist. I feel I have a good understanding of the 'artistic temperament' and am also a champion of artists. Therefore, I need to be aware of any bias I have that privileges the artist over other players in the production of a work of art.

Appendix D
Table of Interviews

Table for Langside Parish Church Interviews

Contributor	Abbreviation	Date of Interview
Stuart Duffin	Duffin	16 June 2012
Congregant 1	LPC_C1	16 June 2012
Session Clerk	LPC_SC	27 August 2012
Minister	LPC_M	18 June 2012
Congregant 2	LPC_C2	16 June 2012
Former Session Clerk	LPC_FSC	19 July 2012
Simon Laurie	Laurie	18 March 2013

Table of St Pauls and St Georges' Interviews

Contributor	Abbreviation	Date of Interview
Associate Rector	PsGs_AR	17 January 2013
Communications Specialist	PsGs_CS	19 December 2012
Congregant-Artist 1	PsGS_CA1	9 January 2013
Congregant-Artist 2	PsGs_CA2	19 December 2012
Congregant-Artist 3	PsGs_CA3	17 January 2013
Director of Worship	PsGs_DW	14 March 2013
Rector	PsGs_R	9 January 2013
Former Member	PsGs_FM	1 February 2013

Table for St Andrews Catholic Cathedral Interviews

Contributor	Abbreviation	Date of Interview
Archbishop Mario Conti	Conti	17 December 2012
AGAP Director	SACC_AGAP	18 March 2013
Renovation Committee	SACC_RC	18 October 2012
Mgr Christopher McElroy	McElroy	19 July 2012

Table for Old Saint Pauls Interviews

Contributor	Abbreviation	Date of Interview
Rector's Warden	OSP_RW	19 June 2012
Lay Representative	OSP_LR	12 June 2012
Director of Music	OSP_DM	12 June 2012
Rector	OSP_R	30 May 2012
Finance Committee	OSP_FC	18 July 2012
Congregant-Artist	OSP_CA	20 July 2012
Congregant	OSP_C	18 July 2012

Appendix E

Images: *The Last Supper* by Stuart Duffin RSA

Images used with permission of the artist.

***The Last Supper* (version one)**
1999

***The Last Supper* (version two)**
2012

Appendix F
Images: St Paul's and St George's Church, Edinburgh

Journey Through Easter
2013

Images used with permission.

Proposed site for Garden Sculpture
Corner of Broughton Street and York Place, Edinburgh

Images were taken by author.

Appendix G
Images: *Saint John Ogilvie* by Peter Howson OBE

Please note: Due to copyright restrictions, the image stills from *The Madness of Peter Howson* could not be included in the electronic version of the thesis.

Saint John Ogilvie
2011
Peter Howson OBE

Image used with permission of artist.

Appendix H
Images: *Still* by Alison Watt OBE

Please note: Due to copyright restrictions, the image depicting the pre-renovated Memorial Chapel could not be included in the electronic version of the thesis.

Alison Watt
Still 2003-04
oil on canvas
368 x 368 cm

Installation view, Old St Paul's Episcopal Church, Edinburgh

Photograph: Hyjdla Kosaniuk Innes
Courtesy of the artist, Ingleby Gallery, Edinburgh & Old St Paul's Episcopal Church, Edinburgh